

# MUSICAL AMERICA



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## TALK OF DISBANDING PITTSBURG ORCHESTRA

MANAGER WILSON FLAYS PUBLIC  
OF HOME CITY FOR NEGLECT-  
ING MUSIC FOR BRIDGE  
WHIST.

Season's Deficit Will Be \$40,000—Paur Will Have  
to Be Paid Year's Salary if Organization Dies  
—Appeal to Be Issued.

PITTSBURG, Feb. 22.—George H. Wilson, manager of the Pittsburgh Orchestra, in a signed article in one of the daily papers, declares that the people who formerly loved music are now paying more attention to bridge whist, and he intimates that more interest in music would be better for the Pittsburgh Orchestra, which, he declares, had to go to Toronto "to be properly appreciated." It is reported that the orchestra will have a deficit of \$40,000 to show for its season's work.

There are rumors that the organization may be disbanded next season. It lost considerable valuable support when Victor Herbert resigned the conductorship because of his difference with Mr. Wilson. Should it be disbanded, Emil Paur, its conductor, will have to be paid \$15,000, as only two years of his three years' contract have elapsed.

Musical circles are very much wrought up over the story, and while some disbelieve the rumors entirely, there are others who fear the worst. The cost of maintaining the orchestra is very high, and while its artistic excellence is unquestioned, public response here and elsewhere has been of a character decidedly displeasing financially.

It is stated that a number of those interested in the orchestra will issue a public call to the local millionaires to come to the rescue of the orchestra, and it may be that this project will take shape within the next few days. Mr. Wilson, who is out of town, could not be seen to-day, but it is intimated that he may sever his connections with the orchestra.

## MORGAN JOINS NEW THEATRE DIRECTORATE

More Financiers Added to Board of  
Founders of Independent Enterprise.

J. Pierpont Morgan, William K. Vanderbilt, Hamilton McK. Twombly, Henry Walters and W. De Lancey Kountze were added to the Board of Founders of the new theatre at a meeting, February 20, in the house of James Henry Smith, in New York City, at which Charles T. Barney was elected president.

The association will now actively proceed to get the plans for the new building completed.

Gratifying and encouraging manifestations of approval, sympathy and interest toward their project continue to reach the founders from many different quarters, so much so, as to leave no longer any room for doubt that the success of the undertaking is definitely assured.

An extraordinary demand has already manifested itself for subscription seats. The allotment of boxes, of which a limited number will be sold, is now under consideration.

## "SALOME" AND STRAUSS MAY OPEN HAMMERSTEIN'S OPERA

DE RESZKES, BONCI AND OTHER NOTED ARTISTS  
TO SING IN NEW MANHATTAN  
OPERA HOUSE



OSCAR HAMMERSTEIN, (Photo, by Marceau.)  
Owner and Manager of the New Manhattan Opera House.

There is probability that the new Manhattan Opera House, in New York City, will be opened early next October with Richard Strauss's "Salome," which has caused such stir in musical Europe, with the composer in the conductor's chair. This is to be the opening gun in the greatest operatic war this country has known, for Oscar Hammerstein, owner of the Manhattan, has declared open war on Heinrich Conried's venture at the Metropolitan. Instead of charging only \$2 a seat, as he had originally contemplated, Hammerstein will charge \$5. To compensate for this increase in price, he will give what he declares will be as good opera as Conried's.

Hammerstein has engaged Edouard and Jean de Reske; Bonci, declared to be an even better tenor than Caruso; Mme. Gadski, Mme. Tetrazini and a number of other singers equally well known in Europe, if not here.

It is his intention to give twenty weeks of opera, during which only Italian and French operas will be sung, though several of Wagner's works, like "Lohengrin" and "Tannhauser," as well as "Salome," will be sung in Italian. Hammerstein has also obtained the rights of Leoncavallo's "Zaza," of Charpentier's "Louise" and a number of other novelties. They will be produced on a lavish scale, orders for \$250,000 of scenery and costumes having already been placed with firms in Vienna and Berlin.

"I do not see why I should play second fiddle to Mr. Conried," said Mr. Hammerstein to a representative of MUSICAL AMERICA. "I thought the matter over carefully and have decided to go it alone, solely on my own resources and without the help of society. I believe that the music-loving public will support my venture, provided I furnish the right kind of operatic entertainment. And this I purpose to do, for I have the money and I am certainly sufficient of a musician to appreciate good music."

## WASSILY SAFONOFF TO CONDUCT PHILHARMONIC

GUARANTEE FUND OF \$45,000 TO BE  
RAISED BY THE SOCIETY'S  
WOMEN MEMBERS.

Russian Conductor to Receive \$20,000 a Year to  
Head New York Organization—Matter Is Prac-  
tically Arranged.

There is every prospect that Wassily Safonoff will become the permanent conductor of the New York Philharmonic Orchestra. A number of the Russian conductor's admirers, headed by Miss Natalie Curtis, Mrs. William Loomis, Mrs. Samuel Thorne and others, met last Sunday and decided to raise a fund to present to the Philharmonic Orchestra, on condition that Mr. Safonoff be engaged as conductor. He demands \$20,000 a year for a term of three years, and his admirers will raise \$45,000, leaving \$15,000 for his three years' engagement to be paid by the society.

When Mr. Safonoff left this country the week before last, it was settled, so far as it could be without a positive agreement, that he would come back here next winter for a series of concerts in February. At that time, no definite arrangement had been made as to his permanent engagement.

The women in charge of the fund expect to interest that section of the Philharmonic who were the most devoted admirers of Anton Seidl, and it is thought that there will be no difficulty in obtaining the amount needed.

So far as the management of the Philharmonic is concerned, its attitude is expressed by the remark of Richard Arnold, of the committee, who said:

"When you have the money raised, bring it here and the Society will give you an answer."

This answer will be affirmative. Subscribers to the fund will be asked to promise a certain sum payable every year during Mr. Safonoff's engagement.

## MACDOWELL DYING

Boston Friend Receives News of Com-  
poser's Serious Condition.

BOSTON, Feb. 20.—Yesterday's issue of the Boston "Evening Transcript" contains the following notice, relative to the condition of the famous American composer, Edward Alexander MacDowell:

"A friend of the dying composer, MacDowell, sends us this word about his condition: 'So far as his mind is concerned he is no longer among the living, and his body, too, is fast losing its strength. He can no longer leave his bed, and often fails to recognize those about him, except perhaps by a bright glance of the eyes.'"

## Mrs. Zeisler Goes to Cuba.

CHICAGO, Feb. 18.—Mrs. Fannie Bloomfield-Zeisler, the well-known pianiste, whose nervous breakdown has already been chronicled, left for Cuba last night. Florida was at first discussed as a probable resting place for the pianiste, but it was finally decided that the balmy airs of Cuba would be better. It was stated that Sagua La Grande would be the objective point in search of health.

## Ella Russell at Covent Garden.

LONDON, Feb. 19.—Ella Russell received a great welcome at her reappearance in Covent Garden, Saturday evening, at a successful concert by the Garde Republicaine Band, of Paris.

## DETROIT MUSICIANS HONOR MR. FRUTCHEY

FAREWELL RECEPTION IS GIVEN TO  
CHOIRMASTER, ORGANIST AND  
COMPOSER.

Handsome Souvenir Presented to Gifted Musician  
Who Has Severed Relations with St. John's  
Church—Is Composing Operas.

DETROIT, MICH., Feb. 20.—Frank Fruttchey, one of the leading musicians of Detroit, was recently given a farewell reception by his associates of the Fellowcraft Club to mark the termination of his long



FRANK FRUTCHEY.

Well Known in Detroit as an Accomplished Musician.

service as organist and choirmaster of St. John's Church. The affair was attended by a representative gathering of local musicians, among whom Mr. Fruttchey is highly esteemed.

The musician was presented with a handsome souvenir booklet, in which was engrossed an expression of the high regard felt by his associates for Mr. Fruttchey. During his long term of service, Mr. Fruttchey had built up a fine surplice choir of fifty men and boys, and had introduced into the parish an exceptionally high order of musical service.

As a musician, he is favored with diversified gifts. Besides being skilled in both vocal and instrumental branches of musical endeavor, he is a composer of considerable standing. At the present time he is at work on two operas, which he hopes to have ready for production later this year.

### Longworth Wedding Music.

WASHINGTON, Feb. 18.—The music at the wedding of Alice Roosevelt and Nicholas Longworth was furnished by the Marine Band, under Lieut. William H. Santelman. The wedding march from "Tannhauser" was played, as well as the following programme:

Overture, "Jubilee".....Von Weber  
Ballet Music and Wedding Procession from the opera "Feramors".....Rubinstein  
Dance of the "Bayaderes".....Chopin  
Polonaise, "Military".....Chopin  
Waltz, "The Debutante".....Santelman  
Serenade from Symphony, "Rural Wedding".....Goldmark  
"Fleurette".....Herbert  
Hungarian Rhapsody No. 2.....Liszt  
March, "Bride Elect".....Sousa

Fritz Steinbach, of Cologne, will sail for America next week, to conduct the eighth concert of the New York Philharmonic Orchestra.

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## ORPHEUS CLUB IN A FINE CONCERT

Philadelphia Organization Heard to  
Advantage at Second Musical  
Function.

PHILADELPHIA, Feb. 19.—The Orpheus Club gave its second concert this season at the Academy of Music, Saturday, to-night, under the direction of Fritz Scheel, and presented a programme of much interest.

The Orpheus Club has made a decided advance onward and upward. Organized thirty-four years ago by a number of society men who were music lovers, its first essay included unpretentious old songs, glees, madrigals and part songs, not requiring any special musical ability. In the programme, to-night, were included such pieces as the "Chorus of Priests" from "L'Africaine," the "Battle Hymn" from Wagner's "Rienzi," Mendelssohn's "Hunter's Farewell" and Fritz Volbach's "Troubadour." Work was done which showed great advancement in technique. A number of expert instrumentalists from the Philadelphia Orchestra furnished orchestral music.

After the performance a large number of members and invited guests attended a smoker given by Andrew Wheeler, jr., at the Rittenhouse Club. The Philadelphia Orchestra, conducted by Mr. Scheel, rendered a fine musical programme, as a compliment to Mr. Wheeler, who is secretary of the Philadelphia Orchestra and one of its most enthusiastic supporters. This is the only occasion when the orchestra gives a complimentary concert.

## HOW CRITICS VIEWED MAHLER'S SYMPHONY

That Mahler's Fifth Symphony, which was performed by the Boston Symphony Orchestra at Carnegie Hall, New York, on February 15, would cause considerable discussion in musical circles and a diversion of opinion among the critics, was a foregone conclusion. The playing of the men under Wilhelm Gericke was remarkable, in fact, so much so, that Henry E. Krehbiel, of the New York "Tribune," who is inclined to be conservative, termed it "marvelous." Of the symphony itself, he says:

"It is impossible to briefly describe what the work is like, and difficult to analyze the impressions which it created. One of the foremost of the many is that by nature Mr. Mahler was designed to be a straightforward and ingenious composer. He has moments of frank and simple utterances, but they did not last long, for he is obsessed by the prevalent conviction that, when an ounce of inspiration cannot be commanded, a pound of reflection and labor will serve as well. He differs from most of his fellows, however, in a larger devotion to euphony and a command of more melodious polyphony. Real beauty breathes through the Adagietto for strings, and the Scherzo, a sort of waltz with diabolic elements, might even hit the taste of the simple minded and careless."

The New York "Times" says that "Mahler's symphony imposes by its length and breadth, the vast number and extent of its themes, the skillful handicraft with which they are put together, the bigness of the orchestral apparatus, the extraordinary skill with which it is managed. That it is deeply felt and tremendously sincere music is continually borne in upon the listener; but that it is not the product of a strong and vigorous creative genius, an original force in music, is also evident. It seems that the composer is most strenuously seeking for self-expression; but though he is equipped

## FOURTH CONCERT OF ST. LOUIS ORCHESTRA

Brahms's Symphony Is Played Artistically—Henri Marteau the Soloist.

ST. LOUIS, Feb. 16.—The fourth concert of the St. Louis Choral-Symphony Society was given here yesterday at the Odeon, before a large and fashionable audience. Henri Marteau, the French violinist, was the soloist, and the programme was so varied in character and of so interesting a nature that the event proved decidedly enjoyable.

The orchestra, under the direction of Alfred Ernst, consisted of sixty-three musicians, who played with remarkable precision and spirit. Brahms's Symphony No. 2 in D major was presented with dash and feeling. In the more delicate passages the musicians displayed a pleasing discretion, and the execution was almost invariably of a high artistic order. The fortissimo movements were characterized by virility of expression and fulness of tone. Among the other orchestral numbers were Hiller's "Auf der Wacht" and the Coronation march from "Die Folkunger" by Kretschmer.

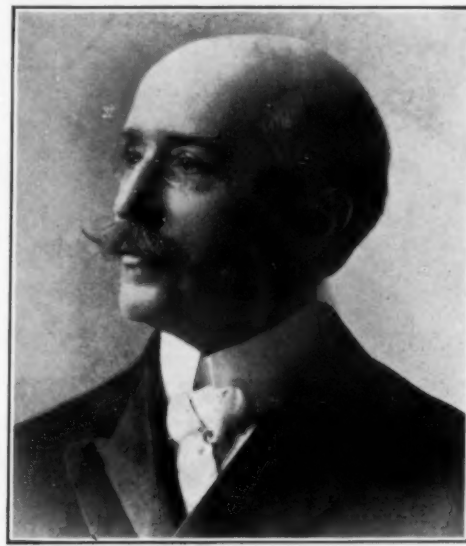
Marteau was heard in Lalo's "Symphonie Espagnole," which he played delightfully with the orchestra, and two numbers with piano accompaniment—Beethoven's "Romanza" and Saint-Saens's "Rondo Capriccioso."

## THOMPSON'S "LAZARUS" WAS WELL RECEIVED

SUCCESSFUL WORK OF HEAD OF  
VOCAL DEPARTMENT IN WEST  
VIRGINIA UNIVERSITY.

Composer Has Held Position of Musical Director in  
Various Cities, and Has Developed Splendid  
Chorus of Students at Institution.

MORGANTOWN, W. VA., Feb. 20.—Now in his second year as the head of the vocal department of the school of music of the West Virginia University, Alexander S. Thompson is meeting with great success in his work. Mr. Thompson's musical stand-



ALEXANDER S. THOMPSON.

The Able Head of the West Virginia University Vocal Department.

ing is of an exceptionally high order and he has won distinction, especially through his own compositions. Not long ago he produced an oratorio, "Lazarus," of his own composition, and the performance was received with a great deal of favor.

Mr. Thompson studied with William Courtney, and also spent the better part of a year with Sims Reeves at the Guildhall School of Music, and was also a student in counterpoint and fugue with Dr. Francis E. Gladstone of the Royal College.

After coming to America Mr. Thompson studied piano and harmony for four years with Fritz Zuchtmann of Springfield, Mass. Subsequently he was supervisor of music in the public schools of Saratoga Springs, N. Y., and after taking a course in vocal method and style with William Courtney in New York he settled in Utica.

As musical director of Kansas State Normal School he was eminently successful and until 1897 he spent his time filling various positions as musical director in the East. Between that time and 1904 he was active in organizing a chorus at the Lincoln University, where he was director of the musical department for six years, resigning to accept a similar position in the vocal department in West Virginia University.

During the recent holidays Mr. Thompson directed a performance of "The Holy City," given by the choral society of the University.

He has built up a chorus of eighty voices and his vocal class has increased to such an extent that the university has engaged an assistant. Mr. Thompson is conducting rehearsals for the presentation of "The Messiah" with the Choral Society, April 19. The soloists engaged were Frederick Wheeler, basso, and John Young, tenor. Mrs. Clara Dutton Thompson, Mr. Thompson's wife, will sing the alto part.

### Albert Spalding's Success.

Private cable dispatches received in New York, this week, report the successful appearance of Albert Spalding in Nice at a concert given by the young American violinist last Sunday. Mr. Spalding is the youngest son of Mr. J. Walter Spalding, of this city, and has played in London, Paris, Vienna, Berlin and other cities.

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SOPHIE TRAUBMANN (Metropolitan Opera Co.)  
HARRIET BEHNNE (Berlin Opera Co.)  
KATHRIN HILKE (The Cathedral, N. Y.)

## THE FRANKO CONCERT

Interesting Programme of Olden Time  
Music to Be Played.

The last of the interesting series of concerts of old music to be given by Sam Franko this season takes place in Mendelssohn Hall, New York, Thursday evening, March 8, and the programme offered equals in interest those which have gone before. The following selections will be performed: Preludio to "Sant Elena al Calvario," Leonardo Leo (1694-1746); Cantata, "I with My Cross Staff Gladly Wander," Johann Sebastian Bach (1685-1750); Bass, chorus and orchestra. Symphony, Op. 4 V. in A major, Franz Xaver Richter (1709-89); Ballet music from "Piramo and Tisbe," Johann Adolph Hasse (1699-1783); Julian Walker will sing the bass solo and the chorus of the Society for Ethical Culture will assist the choruses in the cantata.



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## TALI ESSEN MORGAN IN BOWMAN'S PLACE

BAPTIST TEMPLE IN BROOKLYN  
SECURES SERVICES OF NOTED  
MUSICAL DIRECTOR.

Former Gives Up Charge of Work in Pittsburg  
Church to Accept Offer of Committee—Will  
Conduct Large Chorus and Orchestra.

Following the announcement that Professor E. M. Bowman is to leave the Baptist Temple, of Brooklyn, where he has been musical director, comes the statement that Tali Essen Morgan will give up his musical work in Pittsburg to succeed Mr. Bowman. The change will take place May 1.

When Professor Bowman's resignation reached the music committee a meeting was held, and it was decided that the man who could give satisfaction as a successor to the musical director was Mr. Morgan. Then the question as to how he could be secured arose. Mr. Morgan has been in charge of the music at the Second Presbyterian Church, in Pittsburg, receiving, it is said, a salary of \$4,500. He left New York every Saturday night at 10 o'clock and was back in his New York office at 9 o'clock Monday morning. He was prevailed upon, however, to make the change.

Through Mr. Bowman's efforts the Baptist Temple chorus of Brooklyn has become a national institution. The present chorus numbers about 125 voices, and this number will be increased at once by Mr. Morgan to 200. With such a chorus Mr. Morgan will be able to give the standard oratorios, and the music of the church will continue to be a big feature. Mr. Morgan is well known as the director of the great musical festivals held every summer at Ocean Grove—the most largely attended concerts given by any man in this country. He is also the director of the New York Festival Chorus of 500 voices, and also leads the New York Festival Orchestra.

Mr. Morgan and Mr. Bowman are personal friends, and it is quite certain that there will not be the least friction in the change. The rehearsals of the chorus will be held on Saturday nights, as at present, and the general plan established by Mr. Bowman will be followed. The present orchestra will be maintained and probably enlarged and strengthened.

## FINDS PHENOMENAL VOICE IN ARIZONA

Karl Cochems, of Phoenix, to Study  
Abroad with Henry Russell.

PHOENIX, ARIZ., Feb. 17.—While here last week with Alice Nielsen, her manager, Henry Russell, "discovered" what he considers to be the finest male voice in America. It belongs to Karl Cochems, since two years head of the vocal department of the Arizona School of Music. That Mr. Cochems has a fine voice and has on many occasions pleased many in Phoenix every one has known, but there have been but a few even of his most ardent admirers who believed that he would ever be able to accomplish that which Mr. Russell predicts for him.

Mr. Cochems will go to Italy in May to begin vocal study under Mr. Russell, the latter foregoing all pecuniary recompense, so firm is his faith in his future protegee's voice.

Clara Sexton, former soprano soloist of Old South Church of Worcester, Mass., made her professional debut at Bergamo, Italy, recently, singing the leading role in "Lucia di Lammermoor." The Paris "Herald" spoke very highly of her voice and acting.

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### SPECIAL NOTICE

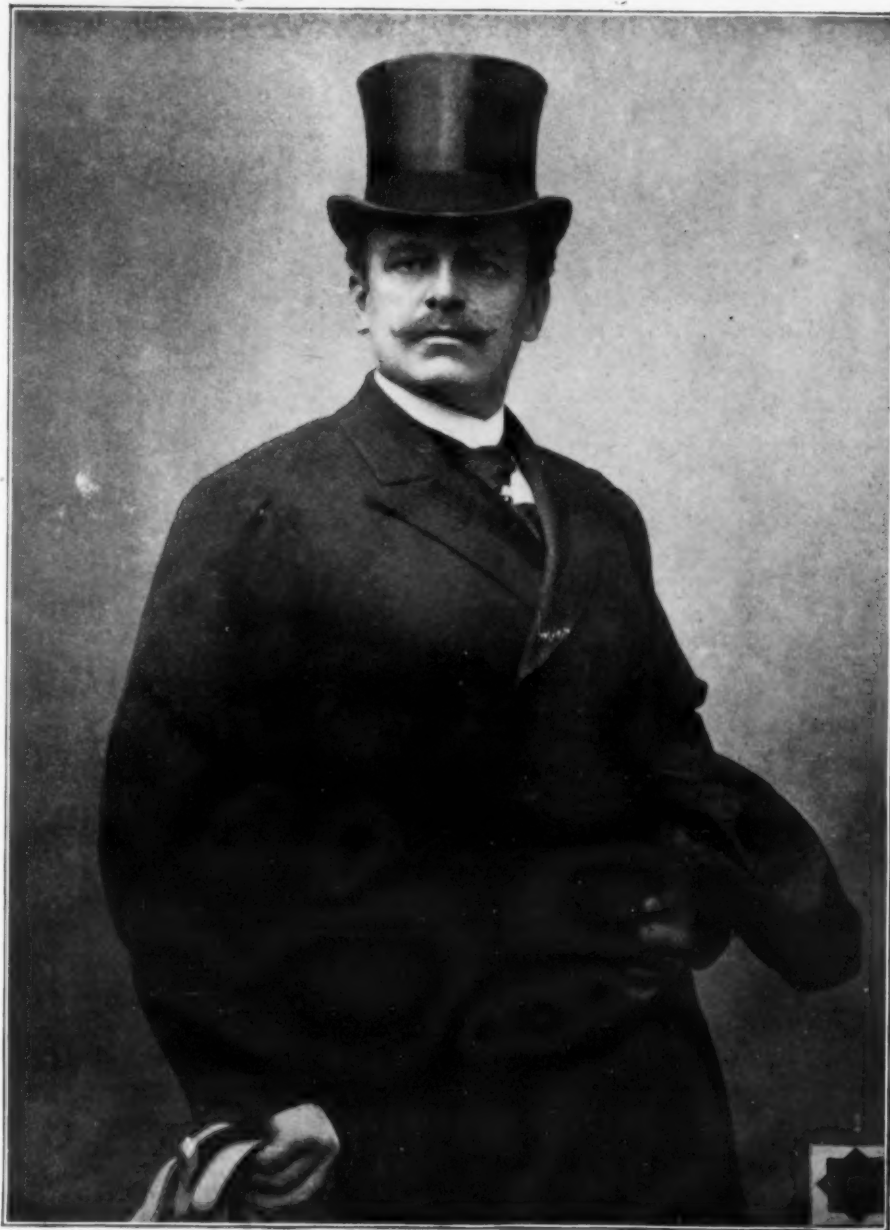
Mr. Aronson will remain in New York until March 1, ready to receive proposals for appearances in London, Paris, Berlin and other European cities, of first class vocalists, instrumentalists and musical directors.

Address all communications (with full details) to Rudolph Aronson, 227 Riverside Drive, New York City, and appointments will be promptly arranged.

## "RELIGIOUS ATMOSPHERE RETARDS ARTISTIC GROWTH" —JEAN DE RESZKE

FAMOUS SINGER DECLARES GIRL STUDENTS SHOULD  
HAVE CERTAIN PERSONAL LATITUDE

Says It Is Necessary to Develop Temperament, but Denies That Anything Un-  
ladylike Is Needed—Loses Income from Polish Estates.



JEAN DE RESZKE.

The Famed Singer and Teacher, Who Thinks the Atmosphere of Christian Associations  
Unsuited to Artistic Growth.

PARIS, Feb. 19.—Jean de Reszke has spoken,—and when the powers that be, in the American and British Christian associations of this city, learn what he has said, there is likely to be a verbal tempest. After admitting to a recent caller that he was helping financially eight American girls studying with him, he said:

"Speaking about helping American young girls who are studying music, I understand that certain American ladies have given money for British and American Christian associations and such like, with the idea that they will help students. Now, mark you, I am a Christian—a firm believer in Christianity—but I say these organizations do not help a musical pupil. The young girl studying music must have a certain fling or latitude. This is necessary to develop her temperament. I do not mean that she should not be in every way correct and ladylike, but the atmosphere of the girls' Christian associations does not promote the growth of the artistic temperament."

Having made this rather iconoclastic statement, the singer spoke of his work.

"Had I not taken to teaching I fear my method would be lost," he said, "I try to get the best out of the voices—the purest, the most durable, the freshest tone, and the perfection of style. Attention must be paid not only to tone placing but to interpretation. There must be absolute freedom of tone. Pupils should not be taught to sing by contraction, as so many have been lately. I have fifty American girls studying singing. They are my hope and pride; their voices are the freshest and best. I take a limited number of pupils from all nationalities, but I take more from the United States than from any other country, for the reason that they are the most promising. But they do not always get a fair chance. They do not study long enough. In eighteen months their voices can be placed, but this is not enough. A great deal of polishing has to be done. The eight young American girls, whose names shall be nameless and whom I am helping, have marvelous voices."

De Reszke has been deprived of his in-

come from his Polish estates, for his tenants have become so imbued with the spirit of Socialism that they have refused to pay rentals or tithes.

It took five hours with a pair of prancing steeds to drive across Jean de Reszke's broad acres in Poland. The property of his brother and sister adjoined this, so that among them the De Reszkes owned as much land as would make a goodly sized province. Now the peasants are up in arms and are parceling out the land among themselves. Discussing the outlook, de Reszke said:

"If the worst should come I am able to go back to the stage. I feel perfectly able to make a tour in America. My few years of teaching have rested me and have given me time to work out my theories and to put them into practice. But I hope necessity will not compel me to give up teaching, for my duty to the music-loving world lies exactly there."

### Henri Marteau Heard in New York.

After an absence of half a dozen years, Henri Marteau, the violinist, made his re-appearance in New York City at the Sunday night concert at the Metropolitan Opera House on February 18. He played Lalo's "Symphonie Espagnole" and Saint-Saens "Rondo Capriccioso." His playing was characterized by beauty of tone, considerable virtuosity and decided ease of execution. The balance of the programme was supplied by Mme. Homer, Plancon and Mme. Noldi.

### Albani's Farewell Tour.

MONTREAL, Feb. 21.—A feature of Madame Albani's farewell tour of Canada, this Spring, will be her appearance here with the New Philharmonic chorus in Sir Arthur Sullivan's "Golden Legend." The great Canadian artiste has never been heard in oratorio in her native country.

## GRIENAUER CONCERT CHARMS CHARLESTON

'CELLIST, WITH ANTON SCHOTT  
AND THEODORE SAUL, THE  
ARTISTS.

Trio Heard in Extensive Programme, Ranging  
from Moszkowski to Cornelius and from Brahms  
to Rubinstein.

CHARLESTON, S. C., Feb. 17.—The recital of the Griener Concert Company in Freundschaft's Bund Hall, on Thursday, proved a delightful musical function.

Again Karl Griener's magic of the 'cello was wrought, and his masterly work not alone delighted the ear, but the eye as well. From the dignified Concerto in A minor (Goltermann) to the weird little "Zur Gitarre" (Moszkowski), in which the peculiar, slightly rasping and always resonant note of the guitar was brought out in perfect mimicry, and in the most sprightly selections of Popper, Saint-Saens and Rubinstein, which made up the seventh number, Griener demonstrated his power with the 'cello. The second Nocturne of Chopin, which has everything to recommend itself to hearers in all stages of culture, was given a dainty rendition by Griener.

Herr Schott was in excellent voice, and besides introducing some songs rather unfamiliar to the average listener, sang songs from Brahms, Cornelius and Stark.

Of the work of Prof. Theodore Saul little need be said here. Through the difficult accompaniments that were called for by the 'cello solos of Herr Griener the sure touch of Prof. Saul never wavered for a moment.

## BOSTON SYMPHONY OFFERS NO NOVELTY

Heard in New York in D'Indy Symphony  
with Heinrich Gebhard as  
Soloist.

The second concert of the Boston Symphony Orchestra last week, given on the afternoon of February 17 in Carnegie Hall, New York, attracted another large audience despite the fact that the programme contained no novelty. The principal number was D'Indy's Symphony on "The Air of a French Mountaineer," which, by the way, has nothing French about it, being a Scotch air pure and simple, entitled "Will Ye Gang to the Hieland, Leezie Lindsay?"

The piano solo of the symphony given by Pugno last December, when the New York Symphony Orchestra played it, was presented by Heinrich Gebhard of Boston. Mr. Gebhard revealed himself as a gifted pianist, who played with much skill and with a due subordination where D'Indy had not attended to the subordination himself.

The opening number of the concert was Haydn's Symphony in D No. 2, played beautifully, with rich color and the fine, cheerful spirit that is Haydn's. Marie Hall was the soloist, playing Mendelssohn's Concerto with fine quality of tone and expression.

### People's Symphony Concert.

The People's Symphony Society gave a concert in Carnegie Hall, New York City on the evening of February 17, all the programme, except a single vocal number, being made up of Tchaikowsky music, the Fourth Symphony—four movements from the "Nut Cracker" suite, and the "March Slave." After the symphony Ellison Van Hoose sang an air from Massenet's "Griseldis."

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Sister, Awake! Trio for Female Voices.....	.15

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## KEENE CHORUS CLUB GIVES FIFTH FESTIVAL

NEW HAMPSHIRE ORGANIZATION  
HEARD TO ADVANTAGE, WITH  
ANITA RIO AS SOLOIST.

Representative Programme Rendered with Good  
Effect—Carl Webster, 'Cellist, and George W.  
Stewart, Trombonist, Aid in Concert.

KEENE, N. H., Feb. 19.—The fifth mid-winter festival of the Keene Chorus Club was held in the City Hall, this afternoon and evening, before large and enthusiastic audiences. The matinee concert was wholly instrumental, given by the Boston Festival Orchestra Club, J. W. Crowley, conducting, with Carl Webster, 'cello, and George W. Stewart, trombone, as soloists. The programme consisted of:

"Oberon," Overture ..... Weber  
(a) "Valse Lente," from ballet "Sylvia,"  
Delibes  
(b) "Pizzicati," from ballet "Sylvia,"  
Delibes  
Romanza, "Vision Fugitive" ..... Massenet  
Egyptian Ballet Suite ..... Luigini  
(a) "Nubian Dance"  
(b) "The Lotus Blossom"  
(c) "Judgment of Osiris"  
(d) "In the Temple of Isis"

"Largo" ..... Handel  
"Ave Maria" ..... Schubert  
"Omphale's Spinning Wheel" Sym-  
phonic Poem ..... Saint-Saens  
"Don Juan," Overture ..... Mozart

Much of this music was new to Keene audiences and was rendered so delightfully that nearly every number was encored.

The evening programme consisted of chorus, orchestral and solo numbers, the soloist being Mme. Anita Rio. She sang "Voi Che Sapete" ("Marriage of Figaro"), by Mozart; "Nymphs and Shepherds," by Purcell, and "Phyllis" and "The Lass with the Delicate Air."

This was the first appearance of the soloist, Mme. Rio, in this section. The favorable criticisms from all parts of the country were fully sustained by Mme. Rio on this occasion, and her singing so delighted her audience that she was obliged to give several encores. The work of the chorus was the most satisfactory thus far in its history. The conductor, Nelson P. Coffin, is a young man, a pupil of Emil Mollenhaur, of Boston, a thorough student, who is heartily in sympathy with his work, and who has succeeded in imparting a large amount of spirit and enthusiasm to the entire chorus.

### Mme. Elvana's Reappearance.

Ellen Beach Yaw, now known as Mme. Elvana, will make her reappearance in this country at the Hippodrome, New York, Sunday, March 4. On the same programme will be Kubelik and Victor Herbert's Orchestra.

### MARGULIES TRIO IN NORWICH.

New York Organization Charms Hearers  
in Connecticut City.

NORWICH, CONN., Feb. 17.—The Margulies Trio delighted a large audience in Slater Hall, Wednesday evening, at the last of three concerts arranged by Archibald Mitchell. The members of the trio acquitted themselves most creditably and won unstinted applause.

After the concert the players were entertained at dinner by Mr. Mitchell at his home on Maple street, where they had an opportunity to examine Mr. Mitchell's fine collection of violins.

### Abraham Nelson's Piano Recital.

Abraham Nelson gave a piano recital in Mendelssohn Hall February 21. His playing was marked by a warmth of expression and considerable technical skill. Among his offerings were Bach's Toccato and Fugue in D minor; Beethoven's "Waldstein" Sonata in C major, op. 53, and a group of selections of Chopin, Schumann, Rubinstein and Leschetizky.

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## PAOLO GALLICO

## MISS LIOTARD WITH CHAMINADE CLUB

Displays Soprano Voice of Exceptional  
Range at Interesting Concert  
Given in Brooklyn.

The second concert of the Chaminade Club, this season, in the Pouch Gallery, Brooklyn, February 13, was notable for the high musical standard maintained by the singers and the initial appearance, as soloist with the organization, of Marguerite Liotard, one of its members. The concert was given under the direction of Mrs. Emma Richardson Kuster.



MARGUERITE LIOTARD.

Who Made a Successful Debut at the  
Chaminade Club Concert in Brooklyn.

The programme opened with Macfarren's "Ye Spotted Snakes," a capella, followed by the melodious "In Our Boat," by Cowen. Other equally interesting numbers were presented by the chorus. Miss Liotard was heard to advantage in three songs—Allison's "Song of Four Seasons," Kashmiri's song from "Indian Idylls," Amy Woodford-Finden, and "Elle Est Moi," of Mrs. H. A. Beach.

Miss Liotard has a soprano voice of exceptional range, including G in alt. Her middle register is full and round and she sings with much feeling. Miss Liotard is a resident of Brooklyn. She has been studying with Mme. Clark-Sleight, of New York, and will be heard in the near future at one of the concerts of the Musurgia.

### Paolo La Villa's New Songs.

MUSICAL AMERICA is in receipt of several delightful songs composed by Paolo La Villa, a vocal teacher, of 546 Sutter street, San Francisco. The number includes "Dear Life of Mine," published by Benjamin Curtaz & Son, of San Francisco, and "To Love But You"; "Love is the Same"; "Inspiration"; "Sweetheart Watch for Me" and "If All My Love," published by Carl Fischer, of New York City. The compositions show original, melodic and musicianly qualities.

### Howard R. Thatcher's Organ Recital.

BALTIMORE, Feb. 19.—The seventh free organ recital given under the auspices of the Peabody Institute of the city of Baltimore Conservatory of Music by Howard R. Thatcher, assisted by Mabel Garrison, soprano, yesterday afternoon, was decidedly enjoyable. Notable among the offerings was Moses's "Introduction and Fugue," which was dedicated to Mr. Thatcher.



Ernest J. Karch, seventy-two years old, a musician of Indianapolis, died February 10. He was a member of the faculty of the German-English Music School, of Indianapolis, and during his long service as a teacher he had instructed hundreds of residents of that city.

Dr. David O. Smith, a basso singer of high attainments, died at his home in Hudson Centre, N. H., February 14. He had gained a considerable reputation as a musical director and composer.

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## JULIA WARD HOWE ON OLDEN TIME OPERA

In a recent issue of the New York "Evening Mail," Julia Ward Howe, the famed authoress of "The Battle Hymn of the Republic," has given her reminiscences of opera in New York City in the days of Manuel Garcia. She says in part:

"The way of reminiscence is hard to leave, once you enter it. It carries me back to the early days of opera in New York when Garcia and his troupe awoke the echoes of the old Park Theatre with music new and strange. The works presented by him at that time were the following: 'La Figlia dell' Aria,' 'Cenerentola,' 'Il Barbiere,' 'Tancredi,' 'Otello,' 'Don Giovanni.' Garcia's eldest daughter, Maria, known in later days as the world-famous Malibran, was then a girl in her teens. The beauty of her voice and the charm of her acting made a deep impression upon the public. I, a child of seven years, had the good fortune to hear her twice, once in her role of Rosina in 'Il Barbiere,' and once in that of 'Cenerentola.' In spite of her youth, Maria held in the troupe the position of Prima Donna Assoluta.

"Her father had a fine tenor voice, and appeared as Count Almaviva in 'Il Barbiere,' the Prince in 'Cenerentola,' Don Ottavio in 'Don Giovanni,' etc. His son enacted the part of Leporello in Mozart's great work.

"Garcia was said to have been cruel with his children. Maria, usually spoken of in those days as the Signorina, sometimes

came to rehearsal faint with hunger. On one occasion, as her father sat at the piano-forte, accompanying his son and daughter in the rehearsal of a duet, some fault in her performance suddenly led him to let fly at both children with his hands, inflicting a sharp box on the ear of both at once. From a member of Garcia's orchestra I once heard the following anecdote:

"The troupe were performing 'Otello' in London, and Maria in the role of Desdemona had not altogether satisfied her father. Just before the curtain rose at the next performance he took her aside and assured her that he would really kill her in the last scene if she failed to do justice to his instructions. The poor girl, singing for her life, gave to the part a power and pathos never to be forgotten by those who heard her.

"Of Signor Cardini, my singing teacher of the olden time, I have a vivid remembrance. The Napoleonic invasion had caused him to leave his native country, and to establish himself for a time in London, where he became known as an engraver of merit. It was there, I think, that he had known the Garcias, and had decided to accompany them to America. He told me that Maria, while still a child, was playing with other children in the neighborhood of her father's residence when a lady, passing by, accosted her, saying, 'You are not English, my little girl.'

"Maria replied, 'No, I am a French dog,' repeating a phrase which was probably familiar to her in those days. Cardini had much to say of Maria's youngest sister, the little Paulina, whose musical promise he thought remarkable. She became known in later days as Mme. Viardots Garcia, and was only less famous than her elder sister."

## MANNES'S RECITAL DELIGHTS BOSTON

Well-known New York Musicians Heard  
in Piano and Violin Musicales.

BOSTON, Feb. 19.—Mr. and Mrs. David Mannes, of New York, entertained in Potter Hall, Friday afternoon, with these sonatas for the pianoforte and violin:

Brahms—Sonata in G major, op. 78, No. 1.  
Beethoven—Sonata in F major, op. 24.  
Cesar Franck—Sonata in A major.

Mr. and Mrs. Mannes entertained, yesterday afternoon,—and entertained is the word, if it can be wrested from its conventional meaning and be given a new and special force for this application.

Oddly mated the violin and piano are. Why should not the great god Pan find a faun at the edge of a wood and the two fall into an afternoon of eclogue? They might talk of the morning's quest of a spring, some new wonders of sky they had seen, some new thrill they had felt in pursuit of quarry or at the fancied sight of Echo. And out of their remoteness from each other in voice and character each would come the small sensitive pipe of the faun and the large deep organ of the god, to bring to their joining the extreme quaintness and beauty that would belong to their frolic union out of such extreme difference.

This is the proper comparison for the pianoforte and violin we heard conjoined yesterday afternoon. The thought of it leaped to the listener's mind, as Mr. and Mrs. Mannes played. And we heard our Pan and faun the more distinctly for their perfect reporting of such unwonted and hauntingly beautiful conversation. It is a rare art that Mr. and Mrs. Mannes have cultivated—as rare as the combination of their instruments and the thoughts that the poets of tone have allotted them. On the mechanical side, if you will have it, their Brahms they played with intimacy, Beethoven with the elegance and lightness that he asks in this form, and Franck they followed to the sunny heights that he loved.

## TEACHER CLAIMS SINGER

Professor Max Decsi Says that Mme.  
Shotwell-Piper Is His Pupil.

To the Editor MUSICAL AMERICA:

Allow me to correct the account of Mme. Shotwell-Piper's career in your issue of the 17th inst. I enclose extracts from Mme. Shotwell-Piper's letters and some newspaper criticisms. I introduced Mme. Piper to Manager Loudon G. Charlton in my studio and she was still my pupil when she was already under the Charlton management. Knowing that you are a defender of justice, I ask you kindly to publish this.

MAX DECSI,  
1211-1215 Carnegie Hall,  
New York City.

[The clippings which Mr. Decsi enclosed seem to indicate that Mme. Shotwell-Piper was his pupil, a fact which, so far as is known, is not denied.—Editor MUSICAL AMERICA.]

## SADIE ROSENZWEIG MAKES HER DEBUT

Assisted by Mme. Dolly Friedlander,  
She Appears in Mendelssohn Hall.

Sadie Rosenzweig, assisted by Mme. Dolly Friedlander, soprano, with Max Herzberg at the piano, gave an interesting recital at Mendelssohn Hall, New York City, on the evening of February 17. Miss Rosenzweig proved herself an artiste, with fair technique, a good tone and considerable soul. She played De Beriot's seventh Concerto, an aria on the G string by Bach, and Wieniawski's "Mazurka."

Mme. Friedlander repeated her success of the week before, proving herself an exceptionally gifted singer with a splendid mezzo-soprano voice. She sang an aria from Massenet's "Herodiade" and songs by Ketten, Chaminade and Saint-Saens.

### McCall Lanham's Song Recital.

French, German and English songs were sung delightfully at a recital given at the American Institute of Applied Music, No. 212 West Fifty-ninth street, New York, Friday evening, February 16. The programme, arranged under the direction of Kate S. Chittenden, director of the school, was well arranged. McCall Lanham, barytone, a member of the faculty, gave a highly creditable performance, being accompanied effectively by William F. Sherman on the piano.

### A Musicale in Buffalo.

BUFFALO, Feb. 19.—An enjoyable musicale was given at the home of Mathilda Raab in Mariner street, last Friday evening, by Clara Zimmermann, pianiste, and Florence Eggman, soprano. Miss Zimmermann played a programme of interesting numbers of more than average difficulty with a certainty and cleanness of technic. Miss Eggman sang delightfully songs by Franz, Bendix, Woodman, Jadassohn and Batten.

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## YORK PLANNING FOR A NEW MUSIC HALL

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CONCERT ESTABLISHED FUND  
FOR THAT PURPOSE.

Excellent Programme Presented by Chorus Under  
Dr. F. W. Ratcliff—Charles Norman Granville  
and Mendelssohn Trio Assist.

YORK, PA., Feb. 19.—A considerable impetus was given to local musical interest when it became known that the proceeds of the concert of the Schubert Choir last Thursday evening were to be turned over to a fund for the erection of a music hall. The concert, which was an annual affair, was given in the York Opera House, with the assistance of Charles Norman Granville, barytone, and the Mendelssohn Trio, of New York.

Besides being a financial success—which means that the projected music hall bids fair to become a reality in the not distant future—the work of the choir and soloists was of unquestionable artistic value. The programme contained Schubert's "Chorus of Angels," which was sung, unaccompanied, by the choir with beautiful ensemble effect. Dudley Buck's "Motette," arranged in eight parts, was presented with a charming display of harmony, and Wilson G. Smith's "If I But Knew" and Raff's "Lullaby" were both marked by nice expression.

Mr. Granville was heard in Buzzi-Peccia's "Gloria Te," Kaun's "My Native Land," Tosti's "Spring" and an old English ballad, "The Pretty Creature," all of which were presented delightfully. He closed his part of the programme with "Danny Deever," of Damsch, which David Bismpham has made so famous. The Mendelssohn Trio contributed Arensky's "Elegie," from the trio, op. 32, and Victor Sorlin, the 'cellist of the trio, played two solos creditably.

To Dr. F. W. Ratcliff, conductor of the choir, is due the high standard of musical endeavor evidenced in the choral work. Dr. Ratcliff is an earnest representative of the movement to establish in this city an organization that will elevate the musical taste and skill of native performers. He was a member of the Mendelssohn Choir of Toronto, under the direction of A. S. Vogt.

The plan for the establishing of a new music hall will be realized, it is hoped, by setting aside, after each of the choir's concerts, a part of the proceeds. It is intended that every musical organization will join in the movement.

It is purposed that the York Temple of Music shall seat at least 2,000 people, and in general architectural style shall be similar to the music hall in Toronto.

## THIRD RECITAL OF BEATRICE EBERHARD

Young New York Violinist Performs  
Paine's B Minor Sonata at Chamber  
Music Concert.

Beatrice Eberhard, the talented young New York violinist, gave her third Sonata Recital in Carnegie Chamber Music Hall, New York, February 19. An ambitious programme of Bach, Mozart and Brahms numbers was presented.

The most notable of Miss Eberhard's offerings, however, was John K. Paine's Sonata, given for the first time. The violinist's interpretation of this work disclosed a rare beauty of musical conception, giving the performer ample opportunity to display her versatility. With the added surety of expression that will naturally come with future years of experience, Miss Eberhard will undoubtedly give a good account of herself in the career she has chosen.

The third Sonata in E major, of Bach, with its varying moods and tempo, was rather exacting for the opening number, but it was performed enjoyably. Its technical requirements were met in a manner that indicated thorough preparation. The Mozart offering was the A major Sonata and the programme closed with Brahms's first Sonata in G major. Carl Volkner played Miss Eberhard's accompaniments in a sympathetic, artistic manner. A good-sized audience heard the recital.

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## YVETTE GUILBERT, VERY PROPER, MAKES HER REAPPEARANCE

AS SINGER OF FRENCH CHANSONS AND FOLK  
SONGS SHE CHARMS NEW YORK  
AUDIENCE



MME. YVETTE GUILBERT.

The French Singer, as seen by Artist Ketten of the New York "Evening World."

Yvette Guilbert—an expurgated edition of the naughty Guilbert—made her American reappearance at the Lyceum Theatre, New York City, on February 19, arrayed in the costumes of the period to which her songs belonged. She was not at her best in the more serious of her songs, for, while one saw the artistic intention, the living effect was missing. In the song of Lisette—now old and decrepit—who in her youthful days had been beloved by Beranger, this effect was most evident. She sang:

Lui qui d'un beau ciel d'ombrages  
Avait besoin pour ses chansons  
Fidèle au peuple il vengea ses outrages,  
Et respira l'air impur des prisons;  
Mais dans les fers, son luth chantait la  
France,

La liberté, Lisette et le printemps.  
Si vous saidez, enfans,  
Quand j'étais jeune fille,  
Comme j'étais gentille—  
Je parle de longtems.

One believed in the exquisiteness of the song and admired its artistic reading, but there was lacking an intangible something, an illusive sincerity. In the lighter and more happy numbers, Guilbert shone resplendently. She was as vivacious and piquant as ever, despite the apparent increase of avoirdupois. Her voice—if it can be called such—is as it was when heard here last, but she literally paints her songs with an expressiveness, a delicacy in nuances and a perfection of color that is remarkable.

And what eloquent mimicry! The eye that darts fire or expands to gracious fun; the eyebrows that rise with accentuated meaning (and the tip of the nose that seems to rise with them even more pointedly);

the mouth that purses to pretty sentiment, or mous with a quick stroke of grotesque; the loquacious shoulders, the circumambient arms, the delicate, prehensile hands—hers is the whole gamut of sparkling, effulgent charm and subtle mockery.

The Girl of Parthenay, when her swain has caught her and kissed her, begs him not to tell her father.

Car si mon père il le savait  
Il m'en coûterait la vie;  
Quant à ma mère ell' le sait ben,  
Mais ell' ne fait qu'en rire,  
Ell' se repelle' ce qu'ell' faisait  
Dans le temps qu'ell' était fill',  
Voyez-vous

J'aime lon la lon lan dérière  
J'aime lon la lon lan dérière.

That is the extent of the naughtiness of the reformed Guilbert—the highly proper Yvette—to whose recitals no girl need be ashamed to take her parents.

The pupils of Mrs. Ogden-Crane, the well-known vocal teacher, will give a performance of "Patience," at Carnegie Lyceum, New York City, on February 26.

## EAMES AND JOHNSON AT BOSTON CONCERT

EXCEPTIONALLY BRILLIANT PER-  
FORMANCE WITH THE HANDEL  
AND HAYDN SOCIETY.

Prima Donna Presents Bach's "Mein Glaubiges  
Herz" Charmingly—Mendelssohn's "Hymn  
of Praise," with Chorus and Soloists Effectively  
Performed.

BOSTON, Feb. 19.—The concert of the Handel and Haydn Society, in Symphony Hall, last night, was a brilliant success. The hall was crowded to its utmost capacity, and the presentation of the programme was most artistic.

Chief interest centered in Mme. Emma Eames's appearance as soprano soloist. She seemed in rather better vocal trim than when she was recently heard here in recital. The most charming of her offerings was, perhaps, the beautiful tribute to the memory of the old master, John Sebastian Bach, whose "Mein Glaubiges Herz," was given an early place in the programme. She was accompanied by orchestra and 'cello obligato, and her voice fairly transfigured the quaint old time theme. With even more abandon, Mme. Eames sang the "Inflammatus" from Rossini's "Stabat Mater."

The reception accorded Edward Johnson was not less enthusiastic than that which greeted his appearance at the recent Apollo Club concert. He showed himself fully equal to the vocal exactions of Rossini's "Cujus Animam," taking the high D flat gracefully, and being repeatedly recalled for his work.

The second part of the programme was given over to Mendelssohn's "Hymn of Praise," and in the dramatic climax of the tenor aria, Mr. Johnson received another ovation. Together with Mme. Eames, he sang the duet "He Redeemed Me With Watchful Goodness."

The orchestra, under J. W. Crowley, and the organ part, under the skilled manipulation of H. G. Tucker, were each, of course, in thoroughly competent hands. The Mendelssohn Symphony in four movements, was effectively performed, displaying at the same time Mr. Mollenhauer's versatility.

There were two old fashioned chorales on the programme, both of Mendelssohn, and they were sung as near perfection as it is given to human voices to make them.

### Syracuse Festival Soloists.

SYRACUSE, Feb. 20.—The Music Festival Association has engaged as soloists for the festival in April Mme. Anita Rio, Mme. Isabelle Bouton, Josephine Knight, Louise Ormsby, Gwilym Miles, Edward Johnson, Emilio De Gogorza, Lloyd Rand and L. B. Merrell. Bizet's "Carmen" will be given in concert form, Mme. Rio and Mr. Miles will be heard in a miscellaneous programme and Verdi's "Requiem" will be sung.

### Boston Songstress at Milan.

MILAN, Feb. 18.—Blanche Hamilton Fox, of Boston, made her debut at the Vergelli Theatre to-day in "La Favorita." She made a favorable impression.

Anna Granger, a pupil of Prof. Ralph Dayton Hausrath, of 1829 Washington avenue, the Bronx, New York City, gave a piano recital before the Professional Women's League at 109 West Fifty-fifth street, New York, on February 19. Miss Granger proved herself to be a pianiste of considerable ability and much promise.

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## DAYTON CHORAL CLUB GIVES FIRST CONCERT

INITIAL PERFORMANCE OF NEW SOCIETY AND ORCHESTRA IS HIGHLY SUCCESSFUL.

Arthur Leroy Tebbs as Soloist Sings Creditably and Chorus Presents an Interesting Programme Under W. L. Blumenschein's Direction.

VICTORIA THEATRE, DAYTON, O., Feb. 15.—First Concert of the Dayton Choral Society and Orchestra. Soloist, Arthur Leroy Tebbs; accompanist, Mrs. Fred A. Funkhouser; director, W. L. Blumenschein. The programme:

Festival March .....Hentschel Orchestra.  
"Song of the Vikings".....Faning Choral Society.  
"Torchlight Dance".....Flotow Orchestra.  
"The Lark" .....Mendelssohn  
"Daybreak" .....Gaul Choral Society.  
Two Hungarian Dances.....Brahms Orchestra.  
"Harold Harfager" .....Parker Choral Society.  
Overture—"Raymond" .....Thomas Orchestra.  
"Hail! Sovereign Lord," "Mefistofele" Boito Choral Society.  
"O, Thou Sublime, Sweet Evening Star" Wagner  
Mr. Tebbs.  
Pilgrims' Chorus—"Tannhauser" ..Wagner  
Spinning Chorus, "Flying Dutchman" Wagner  
Women's voices and Orchestra.  
"Wake, Wake, the Dawning Day is Near" Wagner  
Choral Society and Orchestra.

With the initial performance of the Dayton Choral Society, that ambitious organization established itself as the most important feature of the city's musical endeavor. The concert, which attracted a large audience, made up of subscribers, was in every way a decided artistic success. Mr. Blumenschein demonstrated effectively his abilities as a choral and orchestra director and a great part of the success achieved by the society is due to his efforts.

The choral numbers were presented with precision, intelligence and spirit. The chorus consists of 300 well-trained voices and the ensemble work was of a high order. The orchestra played well, especially in the Brahms dances, where a pleasing uniformity of expression was evident.

Mr. Tebbs displayed a sympathetic voice of considerable power. His rendition of "O, Thou Sublime, Sweet Evening Star," was meritorious. Mrs. Funkhouser's accompaniments added much to the enjoyment of the occasion.

### KELLEY MAKES DENIAL.

Says That He Did Not Disparage Sousa's Music.

BERLIN, Feb. 19.—Prof. Edgar Stillman Kelley, the composer, formerly of Chicago, but now a resident of Berlin, denies the statement widely attributed to him in the American press to the effect that he was going to "set Sousa's marches to music."

"Of course I never made such an absurd statement," he said to-day, "and I cannot understand how it gained currency. I suppose I ought to feel complimented at the weight my words seem to carry; on the contrary, I am exceedingly annoyed. I am an admirer of Sousa's music."

### New Orleans Choral Symphony Concert.

NEW ORLEANS, Feb. 19.—The soloists at the second concert, this season, of the Choral Symphony Society, last Wednesday night, at Newcomb College, were May Randolph and J. Freiche. Miss Randolph was heard in several piano solos, and Mr. Freiche, who has a fine barytone voice, presented two songs. The remainder of the programme was given up to madrigals and part songs by the chorus.



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## WORCESTER SINGERS HEARD IN "PATIENCE"

Gilbert and Sullivan's Opera Well Sung in Massachusetts City.

WORCESTER, MASS., Feb. 17.—Gilbert and Sullivan's opera, "Patience," was given in Worcester Theatre to-night by a number of the best soloists of this city. Charles M. Pyke, tenor, and member of the original "Patience" company, conducted the production. The proceeds of the opera will go towards the benefit of the Hahnemann Hospital.

The leading parts were taken by Mrs. Elizabeth Roberts Rice, Helen A. O'Gorman, Mrs. Dorothy MacTaggart Miller, Mabelle G. Beals, Emma R. Mitchell, Charles E. R. Hitchcock, A. K. Miller, E. R. Cummins, George F. O'Dwyer and Walter F. Knapp.

Those in the chorus were Mrs. Josephine Fisher, Mrs. Beatrice McKibben, Mrs. Lavinia Carpenter, May Ward, Gladys Ward, Hazel Stone, Frances Syme, Mary Kendall, Ethel Webb, Maude Lathrop, Florence Richardson, May Butler, Agnes Cunningham, Marion Mitchell, Alice Heaphy, Lillian Gould, Mabelle Warner, E. I. Brown, George M. Bancroft, Rupert G. Jeffery, L. M. Simonds, George P. Malm, C. J. Silvester, F. H. Leonard, F. A. Stevens, J. Riordan, M. Jacques, L. Fournier, Charles Smith and Roland Johnstone.

### TAUNTON PLANS FESTIVAL.

Soloists and Orchestra Engaged for Concert to Be Held April 18.

TAUNTON, MASS., Feb. 20.—Arrangements are under way for an elaborate music festival to be held in the Taunton Theatre, April 18. The Boston Festival Orchestra, which has given satisfaction at the last two concerts of the Taunton Choral Union, has been engaged, and for soloists Louise Ormsby and Isabelle Bouton have been selected.

The oratorio, "The Creation," will be given on the evening programme by a chorus of 275 voices and a full orchestra of forty-five pieces: Edward Johnson, tenor, of New York, and several other soloists. It will be a day of music such as Taunton has not had since the festival days. There are now 295 members in the chorus.

### HONOR CHRISTIAN BACH.

MILWAUKEE, Feb. 19.—In celebration of the fiftieth anniversary of Christian Bach's debut as an orchestra leader, a jubilee concert was given yesterday afternoon at West Side Turn Hall.

The musicians of the Milwaukee Orchestra and the Aschenbroedel Club, with the assistance of Berthold Sprotte, contralto; Eric J. Schmaal, pianist, and William Osborne Goodrich, barytone, presented the programme, which included three numbers dedicated to Mr. Bach—Luenning's "Melodie," Ferber's "Gloriana Overture" and Kaun's "Festival March." Other numbers on the programme were Goldmark's "Sakuntala" overture, Weber's "Concertstueck" and Wagner's "Flying Dutchman" overture.

### WAGNER NOT A JEW.

London "Telegraph" Refutes the Oft Repeated Assertion.

The London "Telegraph" has this in its musical columns:

"The statement to the effect that Wagner was the illegitimate son of a Jew, named Geyer, long ago attained wider circulation than belief. Such support as it had was chiefly due to the fact that he was entered in the books of the St. Nicholas School at Dresden under the name of Geyer. Just recently a book written by Mme. Burrel, and devoted to recollections of the childhood and youth of Wagner, has considerably weakened the force of this testimony. Mme. Burrel sets herself to destroy the Geyer legend, and points out that it was at the time a custom in Germany to enter in the school registers, not the proper names of the children, but the names of those who paid the fees. This seems to be a curious custom, but, of course, it is easy to prove or disprove by reference to the registers. Mme. Burrel has, furthermore, compared the portrait of Richard Wagner with that of his elder brother, Albert, whose paternity was never in doubt. The resemblance is said to be most striking, and the conclusion is described as important, because showing that Wagner was a Christian, and not a Jew; as showing, also, that his 'Judaism in Music' is only the work of a vehement pamphleteer, and not that of a renegade."

## "ISRAEL IN EGYPT" IS SPLENDIDLY SUNG

CHORAL SOCIETY OF PHILADELPHIA GIVES NOTEWORTHY PERFORMANCE AT SECOND CONCERT.

Under Direction of Henry Jordan Thunder, Oratorio Is Sung in a Highly Creditable Manner—Soloists Acquit Themselves with Credit.

PHILADELPHIA, Feb. 19.—The Choral Society of Philadelphia, as its second contribution this season, gave "Israel in Egypt," at the Academy of Music, last Saturday evening, under the direction of Henry Jordan Thunder and it was a noteworthy production. This oratorio, standing as it does a massive tribute to Handel's genius in choral writing, requires much volume of sound to adequately express the dramatic ideas of the composer. The London Handel Choral Society, with its immense chorus running into the thousand, its large orchestra and magnificent organ, has set a standard in its production at the Crystal Palace, London, which is hard to reach.

Mr. Thunder has reinforced his chorus considerably. Considering the short time allowed for rehearsal and that it was new to the majority of the singers, the presentation was highly creditable to conductor and chorus alike. There were spots where slight unsteadiness was noticeable, but the parts were well balanced, the full tone of the voices clear and resonant, the dramatic phrasing vigorous and telling and the tone coloring perfect. From the graphically descriptive chorus, "He gave them hailstones for rain," down to the magnificently triumphant "The Lord shall reign for ever and ever," the work went with an earnestness of spirit that carried the listeners along on a tide of enjoyable approval.

Of the solo singers, who in a work of this nature are necessarily subordinate, it may be said that Ellison Van Hoose sang the tenor part effectively, while Marie Kunkel Zimmerman, soprano, and Katharine Fisk, contralto, fully satisfied the demands made upon them. The only noticeable weakness in the vocal part was in the duet, "The Lord is my strength." A full orchestra assisted, and it may be said that the performance has added much to Mr. Thunder's high reputation and will rouse great interest in the next work he offers, Mendelssohn's "Elijah."

## BUFFALO ORPHEUS IN FINE CONCERT

Victor Schwarz Directs, and Gwilym Miles and Edwin Grasse Do Effective Work as Soloists.

BUFFALO, Feb. 19.—The Buffalo Orpheus gave, last Tuesday evening, in Convention Hall, the second concert this season, and the first one under the sole direction of Victor W. Schwarz.

The choruses sung by the Orpheus were all given, it is believed, for the first time here. The "Priests' Chorus," from "The Magic Flute;" Bruch's "Roman Triumph Song;" "Abendruhe," by F. Renger, which is the prize composition for the Newark Saengerfest; "Rheinlied," by A. Von Holwede, and the "Hallelujah Chorus" from "The Messiah," made a list of unusually interesting choruses.

The soloists were Gwilym Miles, barytone, and Edwin Grasse, violinist. Mr. Miles, whose voice has grown since he last sang here, gave the "Pagliacci" prologue and a group of songs by Hugo Wolf, Strauss and Hans Herzen. He proved to be an artist whose work is always finished, carefully and intelligently planned and delivered with fine musical understanding.

Mr. Grasse was heard here for the first time, and made a favorable impression. His tone is very agreeable, and he is temperamental. In the andante and finale from Bruch's G minor Concerto, and in a group of pieces by Sinding, Wieniawski and by himself, he won the sincere approval of the audience.

### People's Symphony Concert.

The fourth of the People's Symphony concerts was given February 16 at the Grand Central Palace in New York. It was a Tchaikowsky programme that was presented, including the fourth Symphony; four dances from the "Nutcracker" suite, and the "Marche Slav." Ellison Van Hoose was the soloist and sang an aria from Massenet's recent opera of "Griselda," "Open, Ye Gates of Paradise," for the first time in New York. The audience was large and showed much interest in the Russian master's highly colored music. The concert will be repeated February 17 at Carnegie Hall.



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## SONG FESTIVAL HELD IN GLOUCESTER, MASS.

VARIED PROGRAMME PRESENTED  
BY CHORAL ASSOCIATION AND  
NOTED SOLOISTS.

Louise Ormsby, Mrs. Bertha Cushing Child, Edward Johnson and Leverett B. Merrill the Assisting Artists—Arthur S. Wonson, Director.

GLOUCESTER, MASS., Feb. 19.—The first of the three performances in the music festival of the Gloucester Choral Association was given at City Hall, Tuesday evening. The programme was a choice and varied one, including selections by a chorus of 150 and solos by Louise Ormsby, soprano; Mrs. Bertha Cushing Child, contralto; Edward Johnson, tenor, and Leverett B. Merrill, basso. The Boston Festival Orchestra also appeared.

The following numbers were given: Overture, "Festival," by the orchestra; "Morning Hymn" (from "The Erl King's Daughter"), by the chorus; aria from "La Boheme," Puccini, Mr. Johnson; ballet music from "Sylvia," waltz lento pizzicato, Delibes; aria from "Herodiade," Massenet, Miss Ormsby; trio, "Lift Thine Eyes," from "Elijah," Mendelssohn, with ladies' chorus; "Soldiers' Chorus," from "Faust," Gounod; "The Horn," Flegiss, Mr. Merrill; two Hungarian dances, Brahms; "Stabat Mater," Rossini.

The festival was given by the Gloucester Choral Association under the personal direction of Arthur S. Wonson. Lieut.-Col. Charles F. Wonson is president of the association, and during his administration of affairs the association has met with marked success in all its undertakings. The festival was continued Wednesday afternoon and evening. The chorus is an exceptionally strong one, comprising some of the best vocalists of the city.

### W. J. Henderson to Lecture.

W. J. Henderson, long the music critic of the New York "Sun," will begin next month a course of ten lectures on "The Development of Vocal Art," at the Endowed Institute of Musical Art, No. 53 Fifth avenue, New York. The lectures will be delivered on successive Thursday mornings at eleven o'clock. The first one will be on March 22. The scope of the course may be seen from the subjects of the first two of the series, as follows: 1. "Origin of modern singing. Foundations of Italian method and of vocal forms. Beginning of opera." 2. "Singing in the seventeenth century. Style of early composers to the time of A. Scarlatti. Method of Caccini and others." The topics of some of the other lectures will be, "Wagner from the singer's standpoint," "The Oratorio" and "The Chansons of France."

### Vice-Royalty at a Musicales.

MONTREAL, Feb. 16.—Vice-Royalty yesterday attended the meeting of the Ladies' Morning Musical Club, an epoch-making event in the history of this important organization. Her Excellency Countess Grey, accompanied by Lady Victoria Grenfell, Lady Evelyn Grey and Captain Newton, were present at the concert, which was held in the Y. M. C. A. Hall, the programme being devoted to the works of Schumann. The vice-regal visitors were received by Miss Skelton, president of the society, assisted by Mrs. Greenshields and Miss A. J. Brown. Her Excellency was made the recipient of a beautiful bunch of violets, presented by Miss Skelton.

### Gwilym Miles Engaged by Church.

Gwilym Miles, basso, has just accepted the offer extended to him by J. Warren Andrews, choir-director of the Church of the Divine Paternity, Central Park West and Seventy-sixth street, New York, to become solo basso in that church. Frederick Wheeler, whom Mr. Miles succeeds, has accepted a position with the choir of St. Bartholomew's Church, New York. The other members of Mr. Andrews's choir have been re-engaged as follows: Estelle Harris, soprano; Cornelia W. Marvin, contralto, and Albert Quesnel, tenor.

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## RUDOLF GANZ, THE PIANIST, TO PLAY IN LONDON AND PARIS

SWISS MUSICIAN'S SUCCESS IN AMERICA LEADS  
HIM TO TEMPT FATE ABROAD



RUDOLPH GANZ.

Picture of the Swiss Pianist Showing Him During a Moment of Strenuous Practice.

Rudolph Ganz, who created such a stir in New York City and elsewhere, by his exceptionally fine playing as a pianist, announces that he will go to London to appear there within the next two or three months. Should he prove as successful there as he has been here, he will go to Paris and make his French debut. Mr. Ganz, who is a Swiss by birth, came to this country some five years ago, connecting himself with a Chicago musical college, and scoring instantaneous success both as teacher and artist.

"I am still a young man," he said to a representative of MUSICAL AMERICA, when in New York City, "and before coming to this country I decided that it would be in-

advisable to risk my reputation by playing in Paris, London or New York, until my work was of a character in proportion to the demands of the critics and music-loving peoples of those cities. So, instead, I went to Chicago to teach and to continue my studies. I am so much encouraged by the kindly notices I have received wherever I have played, that I have decided to go to London and Paris to try my luck there."

Mr. Ganz is a pianist of undoubted ability, possessing a fine technique, a beautiful touch, and an undoubted artistic temperament. Personally he is most charmingly unaffected, without eccentricities, and possessing no hobby other than his favorite instrument.

The above likeness of Mr. Ganz is a photograph taken while he was hard at work practising.

## MUSIC NOT INTENDED FOR FAVORED FEW

BOSTON, Feb. 19.—The exposition of a new idea in musical education was given by Carroll Brent Chilton, editor-in-chief of the "Music Lovers' Library," before the Boston Normal School students, Tuesday afternoon. Mr. Chilton touched upon the fact that all mankind loves music, and yet, he said, there is an astonishing ignorance regarding what have come to be viewed as masterpieces. With the exception of those who have made a special study of it, few men or women can talk with the slightest degree of intelligence on the world's music, its composers, or what they achieved.

The speaker deplored the fact that "the most orderly, the most delicate, and the most perfect of all bodily pleasures," as Ruskin described music, should be so little understood. Mr. Chilton pointed out that the lack of means for repeatedly hearing music was perhaps the chief reason why so few were impressed by it. A single performance now and then of a symphony leaves only a vague impression. In order to become really acquainted with the best that music affords, one must know it as he knows his favorite book. A musical com-

position should be studied until the ear becomes trained to a degree that it is pleased by the choicest productions of the world's leading musicians.

"Formerly, people were set to the study of expression when they had nothing to express," said Mr. Chilton. "They were put to studying compositions which they could not understand. The result was oftentimes a turning away from what might have been a source of great delight. Theories were followed, and the human and artistic were dwarfed. But hundreds of those who thought music was outside of their own enjoyment have come to know, through this new idea in education, that the world's best is for them. There is a strong sentiment in favor of this form; people love to know about music and music literature, but in the past it has seemed like a sealed book for special few, with special sense and unlimited time, and means to devote to arduous labor in one direction."

## ART ORGAN EFFECTIVE IN A CHAMBER RECITAL

INSTRUMENT DELIGHTS AUDIENCE  
AT CHARMING CONCERT IN  
STEINWAY HALL.

Mme. Samaroff Assists with Piano Solos, and  
Gustave Frese Gives Charming Performance  
on Beautiful Toned "Orgue de Salon"—Other  
Soloists.

STEINWAY HALL, NEW YORK, Feb. 16.—Studio musicale. Mme. Olga Samaroff, piano; Harriet Winans, soprano; Emanuel Fiedler, violin; Carl Barth, cello, and Gustave Frese, organ. The programme:

Sonata ..... Saint-Saens  
Mme. Samaroff and Mr. Barth.  
Theme varied ..... Rheinberger  
Messrs. Frese, Fiedler and Barth.  
Adagio ..... Merkel  
Messrs. Fiedler and Frese.  
Sonata ..... Guilman  
Mr. Frese.  
"Violets" ..... Mozart  
"Serenaders" ..... Brahms  
Miss Winans.  
Rhapsodie No. 12 ..... Liszt  
Mme. Samaroff.  
Largo ..... Handel  
Messrs. Barth and Frese.  
Toccata ..... Homer Bartlett  
Mr. Frese.

While the musicale in Steinway Hall last Friday afternoon served to display effectively the technical merits and grandeur of tone of the Art Organ Co.'s "Orgue de Salon," it was made especially notable by the performance of Mme. Samaroff, the American pianiste. The manner in which she adapted her playing to the requirements of chamber music and the general excellence of her musicianship were a source of unqualified delight to the large gathering of music lovers which attended the concert.

The programme with which Mr. Frese essayed to bring out the various capacities of the beautiful pipe organ was happily chosen. In the Guilman number—so varied in its play of musical expression—the instrument responded effectively to the organist's touch. Its lower, bigger tones were rich and full of color. Its higher delicate tones were marked by an exquisite mellowness.

The Rheinberger number for three instruments—organ, cello, and violin—afforded an interesting study of tone comparison, and disclosed the organ's ready adaptability to the accompaniment of delicate shadings on violin and cello.

Miss Winans contributed two vocal selections to the programme, and Mr. Fiedler was heard in Merkel's Adagio. In the brilliant Twelfth Rhapsodie of Liszt, Mme. Samaroff sustained in detail the enviable reputation she has earned. The smoothness of her execution, constantly pulsating with sentiment, makes her performance notable. She was obliged to play an encore.

### VOCAL QUARTETTE HEARD.

Mrs. de Moss, Janet Spencer, Glenn Hall  
and William Harper in Concert.

HARTFORD, Feb. 19.—Mrs. Mary Hissem-de Moss, soprano; Janet Spencer, contralto; Glenn Hall, tenor, and William Harper, barytone, were the soloists at the seventh annual concert for the observance of Lincoln's birthday in the Eldridge Gymnasium, Monday afternoon. Schumann's "Gypsy Life" and Lassen's "Midday" were among the quartette numbers that were charmingly sung.

Mr. Hall was heard in Thomas's "Oh, Vision Entrancing." Mrs. Hissem-de Moss sang Nevins's "The Woodpecker," Miss Spencer sang Augusta Holmes's "Serenade Printiniere," and Mr. Harper was heard in Cowen's "Awake, Beloved."

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## BOSTON'S ORCHESTRA PLAYS IN BUFFALO

EDYTH WALKER AND ELSA RUEGGER THE SOLOISTS AT LAST SYMPHONY CONCERT.

Mr. Gericke Presents Interesting and Varied Programme, Including Tschalkowsky's Beautiful Fourth Symphony in F Minor—Artists Do Splendid Work.

BUFFALO, Feb. 20.—The Boston Symphony Orchestra gave its second and last Buffalo concert this season, at Convention Hall, yesterday, with Edyth Walker, mezzo-soprano of the Metropolitan Opera House Company, and Elsa Ruegger, the Belgian 'cellist, as soloists. The Bostonians are popular favorites here, and with two such eminent artists to assist them, the concert attracted a large audience.

The orchestra consisted of more than eighty men, and the programme was decidedly the most interesting and varied that Mr. Gericke and his associates have presented this season. Tschalkowsky's Fourth Symphony in F minor, the great composer's favorite work, was performed with rare excellence. The orchestra was also heard in Goldmark's Overture, "In the Spring," which was daintily played.

Miss Ruegger played Saint-Saens's Concerto, No. 1, for 'cello in A minor. Her presentation of this beautiful work was characterized by exceptional beauty of tone and great technical skill. Miss Walker sang two arias in her own inimitable way, and received an ovation at the conclusion of her performance.



Miss Screecher—"Have you finished your song?"

Steele Ayres (a composer)—"Yes."

Miss Screecher—"Looking for a publisher?"

Steele Ayres—"No; looking for an advertiser."—Utica "Observer."

We'd feel less pained that when you sing  
You murder every song,  
If you'd but quickly kill the thing,  
Not torture it so long.  
—Catholic Standard and Times."

He—"So Mr. Croak has had his voice cultivated?"

She—"Yes. He can sing the 'Old Olden Bucket' so that you have to look on the programme to see what it is."

"A wand'ring minstrel I,"

The tenor sang, sang he,  
And straightaway he proved it  
By wandering from the key.

Jorkins—"My dear, I wish you would not sing that song about 'falling dew.'"

Mrs. Jorkins—"Why not?"

Jorkins—"It reminds me too much of the house rent."—"Puck."

"Say, paw."

"Well, son?"

"What's a critic?"

"A critic, son, is an artistic knocker."—Milwaukee "Sentinel."

Mrs. Gourlay—"The tuner who came to fix my piano to-day was the most remarkable man I ever met."

Mrs. Heintzman—"Eccentric?"

Mrs. Gourlay—"Very. He admitted to me that the piano didn't need tuning very badly."

"Miss Kate Fallon will sing 'For All Eternity!'" was the startling announcement calmly made by the chairman of the Home Government Branch at "the branch's last concert of the season" yesterday. The song, however, only lasted five minutes.—Glasgow "Evening Times."

"If you would only compel yourself to listen to my playing," said the Wagnerian musician, "you would be benefited morally and intellectually."

"I suppose," answered Mr. Cumrox, thoughtfully, "that is on the theory that suffering always improves a man's character."—Washington "Star."

## BARON VON STERNBERG TO ATTEND FESTIVAL

President Roosevelt May Also Be a Guest at Big Saengerfest in Newark Next July.

WASHINGTON, Feb. 19.—Baron Speck von Sternberg, the German Ambassador to the United States, and Baroness von Sternberg have signified their intentions of attending the Saengerfest in Newark next July. It is not unlikely that President Roosevelt may accept an invitation to attend at the same time.

A committee of Newarkers, who are active in arranging for the big festival, called at the White House Thursday afternoon and were warmly received. Although President Roosevelt did not openly accept the Newarkers' invitation, he declared that if he accepted any invitations next Summer he would attend the festival.

Baron and Baroness von Sternberg will be the guests of Senator John F. Dryden at the latter's home in Bernardsville while the festival is in progress and will make daily visits to the Krueger Auditorium, where the concerts will be given.

### GAVE MUSICAL LECTURE.

Charles M. Skinner Talks on Schubert and Weber Compositions.

The fourth lecture-recital of the series of five on the programmes of the Boston Symphony Orchestra was given by Charles M. Skinner, of the Brooklyn "Eagle," at Association Hall, on the afternoon of February 14, and attracted a numerous audience. Mr. Skinner was assisted by Robert Thallon, the pianist, and two of Mr. Thallon's pupils, Lillian Seymour and Margaret Wilson.

Schubert's B minor (unfinished) Symphony, Weber's "Der Freischutz" overture and Schumann's Concerto in A minor were the works explained and performed in part. Tschalkowsky's orchestral fantasia, "Francesca da Rimini," was not attempted. Mr. Skinner quoted Mr. Thallon in giving the reason, the musician having said, "Had I 100 fingers instead of ten and practised ten hours a day for four years, I might possibly be able to play a part of it."

### BOSTON'S QUARTETTE HEARD.

Willy Hess and Associates Give Concert in Cambridge, Mass.

CAMBRIDGE, MASS., Feb. 23.—The Boston Symphony Quartette gave its second concert in Brattle Hall, last night, and Prof. Willy Hess presented a programme of more than ordinary interest. Among the numbers were Tschalkowsky's Quartette in F major, op. 22, No. 2; Schumann's Quartette in A major, op. 41, No. 3, and Brahms's rarely heard "Waldhorn Trio" for piano-forte, horn and violin in E flat, op. 40.

In the last number Prof. Hess was assisted by Laura Hawkins, pianiste, and Max Hess, first horn of the orchestra. The other members of the quartette were Messrs. Roth, Ferir and Warnke.

### CHICKERING SUNDAY CONCERT.

Mme. Samaroff and Francis Rogers Heard in Boston.

BOSTON, Feb. 19.—The sixteenth Chickering Chamber Concert was given in Chickering Hall, yesterday, before a large audience. Mme. Olga Samaroff, pianiste, gave a brilliant performance, and received a cordial reception.

Francis Rogers, barytone, sang creditably. Among his offerings were Beethoven's "Adelaide," Tschalkowsky's "Invocation to Sleep," and Schumann's "Stille Thranen." Mme. Samaroff was heard in Rachmaninoff's Prelude, Rubinstein's "Barcarolle," Moszkowski's "Fruehling" and a group of Liszt numbers.

### Mrs. Drayton's Chorus Concert.

PHILADELPHIA, Feb. 19.—The annual concert of what is known as Mrs. Drayton's Chorus Class, was given in Horticultural Hall last Friday night. Its members being numbered among the most exclusive local set, the attendance was large, and of course enthusiastic. The programme included "May Day," by Walter Matthew; "Under the Rose," by Henry Stoddard, and "Carmina." Mr. Cunningham (who possesses a good barytone voice), sang "Traum Durch die Daemmerung," by Strauss, and Tschalkowsky's "Pilgrim Song." J. Spencer Brock conducted.

## WHAT THE GOSSIPS SAY

They were sitting in a Hungarian restaurant in New York City, talking over old times and music, and somebody mentioned the name of Vladimir de Pachmann, the famous pianist.

"I was present at a recital of de Pachmann, in New York City years ago," said one of the party, "and sat in the front row, within a few feet of the pianist. De Pachmann played a polonaise by Chopin, and suddenly interpolated a run of eight or ten notes. Without ceasing his playing he turned to me, and tapping his head with an unoccupied hand, he whispered 'de Pachmann,' meaning that he was responsible for that part of the programme."

"I had an even queerer experience with him in this very restaurant once," said another member of the party. "The place was filled, and when it became noised about that de Pachmann was present, all eyes were turned upon him. An unfortunate waiter placed a plate before him and stood attention. The pianist, after making sure that he was the cynosure of all eyes, inspected the plate, and finding a speck, took out a rather soiled handkerchief, wet it with his tongue, and carefully cleaned his plate. Then he called every waiter in the place around him and made them stand in a semicircle and delivered a brief oration on 'cleanliness being next to godliness,' the while the more or less Hungarian orchestra played a 'Song Without Words.'"

Cleveland, like Boston, has been omitted from Conried's itinerary, and naturally the papers of the former city are somewhat sarcastic about the Metropolitan opera organization. The Cleveland "Plain Dealer" goes to the extent of breaking into verse, saying:

"Herr Conried past our city

His outfit coolly totes;

Our people save their dollars,

The singers save their notes."

A certain merchant in New York City recently telegraphed home to his wife:

"Have gotten tickets for Carnegie Hall," whereupon she organized a party of eight friends and surprised her husband, whom she met at the entrance to the auditorium, simply because the stupid telegraph operator had made it read, "Have got ten tickets."

As the man had two tickets, and only about fifty cents in change with him, there were certain complications, ludicrous though painful, and the matter was finally settled by each member of the invited party paying for his or her ticket.

In the recent issue of the Pittsburg Press there appeared a notice that Bessie Abbott had chosen for her Pittsburg appearance "the very difficult aria sung by the Queen of Sheba in 'The Magic Flute.'" Wonder

what will happen to the Metropolitan Opera Company during the week it stays in Pittsburg?

Not long ago, while Queen Alexandra of Britain was a guest of the Dowager Marchioness of Londonderry, she tried over some music at the piano. Suddenly she decided she wished to play something with orchestral accompaniment, and the string band which had furnished music for the diners was forced to collaborate with the Queen of Great Britain and Empress of India. It is said that the Queen played fairly well for an amateur, but as the affair was private, it will be impossible to quote criticisms from the local papers.

From far off India comes the news that one of the numerous petty rulers of that country owns a musical bed. The weight of the body sets the works in motion, and it plays half an hour while life-sized figures of Grecian maidens at its head and feet play stringed instruments. Fans are waved by a concealed motor, which keeps them going the whole night long. Oh joy! Here is a chance for Carnegie to develop his idea of being awakened in the morning by the strains of soft organ music—not a hand organ—while his somnolent senses come back to him with new ideas for further library donations.

Whether this is a press agent's yarn or not does not matter, for Mme. Calve is always an interesting figure, even in imaginary stories. This one comes from San Francisco and declares that when she first visited New York she was driven to the tomb of General Grant. Upon asking whose mausoleum it was, Mme. Calve misunderstood it to mean the "Grand General." A few days later she went alone to the tomb, bringing flowers with her, and, kneeling at the crypt, she prayed long and earnestly that she might sing well.

Now comes the second part of the tale. Recently, while in San Francisco, she rode through the Golden Gate Park, and when a friend pointed out to her the statue of General Grant, she knelt before it and left a bunch of violets at its base.

"I am very glad to have seen the dear face of the Grand General," she said.

Ananias and Muenchausen evidently lived in an unappreciative age—had they lived today, they would certainly have been press agents for some hard-working prima donna.

Emma Eames has a new way of disposing of importunities to sing for charity. When approached for such a purpose she replies in most kindly voice that if every one of the promoters of the enterprise will donate a sum equivalent to that which she charges for singing at a concert, she will be glad to give her services free of charge. Up to date her proposition has not been accepted.

## GREAT DEMAND FOR OPERA LIBRETTOS

A good libretto is sought for eagerly by modern opera composers. Sonzogno, the music publisher, established a competition last year and offered a prize of £25,000 for the best and £10,000 for the second best. No libretto was to be received after midnight Dec. 31, 1905. At that time 555 had been received and several came later which were postmarked the 31st. The prizes have not yet been awarded, but here are the titles of some of the librettos: Old stories: Tarquin and Lucretia (2). More modern stories: Sordello, Bianca Capello (2), Isabella Fieschi, Cesar Borgia, William the Silent. Of a patriotic nature: Mazzini, the Banner Bearers, Calabria, Russia, Poland, France. Revolutionary: Socialism. May 1st, The Strike, Humanity. Religious: Satan, Antichrist, God. Medical: The Madhouse.

What a libretto can do for an opera is shown by the enormous success of "Cavalleria Rusticana" and "Pagliacci." The former is a powerful play without music, and when Duse is the heroine there is no thought of Mascagni's music. The subject of the latter opera inspired at least two plays that moved audiences long before Leoncavallo was known as a musician.

Librettists are surely at their wits' end for a subject, for, just as a popular novel is at once dramatized for the playhouse, so plays and novels are hurriedly converted into librettos for operatic purposes. In Italy last year operas appeared with these librettos: "Anna Karenina," "Mlle. de Belle-Isle," "Cecilia," "Quo Vadis," "The Bride of Corinth," and among the familiar

names of heroes and heroines we find Cleopatra, Moses, Cassandra, the Eumenides, Van Dyck, Pergolesi. Whether the opera be tragic or comic, there is first of all the hunt for a libretto. Not long ago Mr. Savage declared his willingness to pay a high price for a good book.

It may be said that the librettos of certain famous operas are absurd. That of "Trovatore" is often cited. It is said that Verdi himself never knew which brother went to the scaffold in the last act, whether the Count or Manrico was the lawful son of Ferrando's master. But the hearer, swept along by the action and by Verdi's passionate music, has no time for minute examination. There is a story of burning love, consuming jealousy, hatred, maternal devotion, woman's sacrifice, reckless vengeance. Is Violetta in "Traviata" absurd because she sings when dying of consumption? How about Tristan singing for nearly an hour when dying from his wound? Any opera is inherently absurd, for song is not the natural speech of man. A certain amount of absurdity is taken for granted.

Alfred Reisenauer, the pianist, was the guest of honor at a dinner given by the Gamut Club, of Los Angeles, in the Lankershim Hotel, February 14. Reisenauer has been elected as the third honorary member of this club. Hoffman, the pianist, being the first and Harold Bauer the second. The Gamut Club is probably the only musical organization of this character in America, consisting of over eighty male musicians of Los Angeles and having a banquet once a month, when business affairs are cast aside.

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## ORANGE MENDELSSOHN UNION ANNIVERSARY

ARTHUR MEES DIRECTS SUCCESSFUL CONCERT OF CHORAL AND SOLO NUMBERS.

Rose Zamel, Violiniste, and Charlotte Melva Lesser, Soprano, Made Pleasing Impressions—Programme of Works of Only One Composer.

ORANGE, Feb. 19.—In observance of the twenty-fifth anniversary of the organization of the Orange Mendelssohn Union, a concert was given in Music Hall, here, last Thursday night, under the direction of Arthur Mees. The programme consisted of Mendelssohn numbers, but was absolutely devoid of the monotonous color one would expect to find in an arrangement of that sort. The contents were so varied as to supply the needful contrast.

The society was assisted by Rose Zamel, violiniste, and Charlotte Melva Lesser, soprano, as soloists, and an orchestra of twenty-five musicians. On the programme were such compositions as the "Fingal's Cave" overture; the setting of the forty-second Psalm for solo, chorus and orchestra; the setting, in the form of a twelve-part chorus, of the second Psalm; the unaccompanied four-part song, "On the Sea," op. 41; the famous violin concerto in E minor, op. 44, and the unfinished opera, "The Lorelei," one of the most melodious of Mendelssohn's creations.

In the Psalms the chorus was a trifle unsteady at times, but in "On the Sea" and in "The Lorelei" it gave a good account of itself, singing with much vigor, spirit and precision, and producing a well balanced and agreeable tone.

In the operatic chorus, "On Stave and Hook, the Long Year Through," the male section of the choir sang with a freedom and authority that produced stirring results.

Miss Lesser's lyric soprano voice proved a source of considerable enjoyment. It was commendable for sustained power and for purity and certainty of tone, and Miss Zamel, who will be remembered as one of the associates on the tour of Mme. Patti, in the concerts which the diva gave during her last American appearance, gave a highly artistic performance. From a technical view-point, her playing was admirable in its elasticity and surety, and her tone was round and mellifluous.

## MAURICE GRAU IN IMPROVED HEALTH

Impressario Reported to Be in Much Better Physical Condition.

An old friend of Maurice Grau, the former director of the Metropolitan Opera House, who arrived in New York from Paris ten days ago, spent a morning with Mr. Grau in the latter's apartments in the Rue Jouffroy, Paris, last Tuesday week, February 6. This friend said that the latter had just undergone a slight operation, and a further cause for anxiety was the indisposition of Mrs. Grau, who had been threatened with appendicitis. She was much better by that time, however, and with his anxiety as to her condition relieved Mr. Grau was very cheerful and chatted entertainingly on matters of mutual interest.

He was as interested in operatic affairs and theatricals in New York as ever, and made many inquiries regarding them. Speaking of the opera, he said that the supply of singers of the first class is and will be the problem of managers who desire to maintain a high standard and continue to be successful.

Mr. Grau also discussed the new theatre project in New York and gave it as his opinion that such a theatre to succeed must be one run for and in the interest of the masses, and that any subservience to so-called society interests in its management would be fatal to its future.

On parting Mr. Grau sent many remembrances to friends in New York. The impression gained by his visitor was that although Mr. Grau has undoubtedly been very ill, he is now convalescent, and that with care he still may enjoy many years of life and usefulness.

## FROM BEYOND THE SEAS



M. SALIGNAC.

The Famous Tenor in His New Role in "Les Pêcheurs de Saint-Jean."

The new opera by C. M. Wiedor, founded on the lyric drama entitled "Les Pêcheurs de Saint-Jean," recently produced at the Opera Comique in Paris, has been declared to be an exceptionally fine work. It is a story of the sea and furnishes to the composer a series of incidents such as the baptism of the boat, a chorus of sailors going to the harbor, a tempest at night and a procession of priests and choir boys. The theme is not very new—a wealthy fisherman who refuses to give his daughter in marriage to a poor young pilot. There is a storm which endangers the rich fisherman, and the young man whom he has driven away saves his life and becomes his son-in-law. The composer has produced three symphonic themes, the finest of which deals with the tempest, with an occasional lull to permit an extremely melodious theme, on which the declaration of the lovers is founded. Salignac sang the role of Jacques, the young pilot, superbly, the role of Marie-Anne, the fisherman's daughter, being essayed by Mlle. Claire Friche. The opera itself has been acclaimed the equal of "Carmen" and "Cavalleria Rusticana."

"The Soul of Money," a new opera by Antonio Castracene, will soon be produced at the Corcia Theatre, in Novara, Italy.

Ysaye appeared at the Fourth Philharmonic Concert at Dresden last week and played Bruch's G minor Concerto superbly.

Albers, the well-known barytone, may not be re-engaged for next year's opera in Brussels, as he has demanded an increase in salary of five hundred francs a month.

Carl Gantvoort, of Cincinnati, and son of the director of the Cincinnati Musical College, is spending the Winter in Berlin, attending various musical functions. He will probably be heard in public before the season is over.

## DEARTH OF GOOD SINGERS IN ITALY

"At the Scala Theatre one failure succeeds another. Catalani's 'Lorelei,' Auber's 'Fra Diavolo,' and Tschaiakowsky's 'Pique Dame' have been coldly received by the patrons of the Milan 'Teatro Massimo,' as the local press proudly calls it. There is a dearth of prominent singers who could arouse the fastidious audiences to enthusiasm. Mediocre singing is not relished when one has to pay \$7 for a seat," writes a correspondent of the New York "Evening Post."

Mediocre, also, are the singers at the Teatro Dal Verme in the same city; the orchestra alone, says the same correspondent, is satisfactory. Nevertheless, Breton's opera "Dolores" had quite a success. Breton is the director of the Madrid Conservatory, and his opera, which embodies a number of national tunes, is quite popular in Spain.

Its libretto is yellow enough to have tempted the composer of "I Pagliacci."

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Horatio Connell, a young American, has been singing with considerable success in England for the last two years. He is a protegee of Mme. Galski, and at her suggestion went to Frankfurt-am-Main to study with Prof. Julius Stockhausen.

Jan Hambourg, violinist, was heard in Aeolian Hall, London, last week, and created a decidedly favorable impression. He is a brother of Mark Hambourg, the well-known pianist, and exhibits the same exuberant vitality in his playing.

Leon Rennay, who will appear in this country under the management of Rudolph Aronson next season, sang at a concert given in Paris recently by Frank Holman, the painter. He sang songs by Hahn, Faure, Weckerlein-Nanette and others.

The fourth Elite Concert of the Philharmonic Society, of Berlin, recently brought before the German public Mme. Charles Cahier, a native of Indianapolis. She sang a scene and aria from Meyerbeer's "Prophet" and three old Italian songs by Caldara and Marcello. She has a genuine contralto, rich and sympathetic and of remarkable range. She displayed a good technique, and sang with a fervor and authority which made a fine impression.

A musical exposition will be held in the halls of the Philharmonie, Berlin, from May 5 to 20. It will include four divisions, the manufacture of musical instruments, new inventions, the printing of music and autograph manuscripts. The Berlin Royal Library will lend its famous collection of autographs for the occasion. Included in this collection is the original manuscript of Beethoven's Ninth Symphony and autographic MSS. of Bach, Mendelssohn, Mozart, Schubert, Schumann and others.

The lecture given by Ovide Musin on "The History of the Violin" in Brussels recently was not a very delightful sort of affair. The lecture was delivered in a hall known as La Grande Harmonie, which is the only place in the city seating more than two hundred and fifty persons. The acoustics are very bad, the ventilation is worse and there is no adequate way of heating the place. During Musin's lecture the cold was extreme, so cold in fact that the violinists' strings snapped repeatedly. After the first pause in the lecture nearly everybody in the small audience wandered out, returning after a few minutes wrapped in their coats and furs.

MUSICAL AMERICA has received news which makes it certain that Gabrielle Kraus, the famed singer, whose death was noted in these columns as having taken place on January 6 of this year, a story which was later denied by the "Allgemeine Musik Zeitung," of Berlin, which declared that she had really died in October, 1903, passed away, as first announced, early this year. The story that she had died in 1903 is due to the fact that in October that year the news of her death was cabled to all parts of the world, and that notice of her demise is contained in Riemann's "Musik-Lexikon," which was published last year.

Dolores is a young girl who has been betrayed by a barber named Melchior. She insists on his marrying her, but he prefers a richer bride. At the same time she has a nocturnal meeting with another of her admirers, Lazzaros, whom she loves. Melchior interrupts them and is killed by Lazzaros, who is also dangerously wounded and falls at the feet of Dolores. It is queer that the Spanish composers should have never been able to do anything worth while.

They have always copied the music of the Italians, and now, as it would seem from the above specimens, they also imitate their nauseating librettos.

### Elsa Ruegger in Schenectady.

SCHENECTADY, Feb. 19.—Elsa Ruegger, the Belgian 'cellist, presented an interesting programme at a concert given by the Mohawk Golf Club last Friday night. Mrs. Everett Smith was the accompanist. On the programme were Boellmann's "Variations Symphoniques," Max Bruch's "Kol Nidre," Faure's "Elegie" and Chopin's "Nocturne."

## PRESIDENT EXTOLS MUSIC OF NEGROES

DECLARES AMERICAN SCHOOL OF MUSIC WILL BE BUILT ON THEIR MELODIES.

Asserts that Colored Race Will Yet Develop the Real Music of This Country—Quotes French Literary Man.

WASHINGTON, Feb. 19.—That the music of the negroes will probably be the basis for the development of an American school of music was the opinion expressed by President Roosevelt, last Tuesday. He was speaking to negro students from the Industrial Institute at Manassas, Va., who were introduced to him by Booker T. Washington and the Rev. Edward Everett Hale, Chaplain of the Senate.

The students sang several songs for Mr. Roosevelt and after he had greeted each personally he said:

"The other day a great French literary man who was peculiarly interested in popular songs, in the music developed by the different peoples of the Old World, came here, and he happened to mention incidentally to me that so far as he could see there were but two chances for the development of schools of American music, of American singing, and those would come, one from the colored people and one from the vanishing Indian folk, especially those of the Southwest.

"I want all of you to realize the importance and dignity of your musical work, of the development of music and song among your students. I feel that there is a very strong chance that gradually out of the capacity for melody that your race has, we shall develop some school of American music. It is going to come through you originally.

"Other things shall be added to it or ought to be added to it, but that must remain as the basis."

### MUSICIAN DECLINED GIFT.

Chain and Charm Returned Because It Didn't Bear Union Label.

PROVIDENCE, R. I., Feb. 19.—The local Musicians' Union held a meeting last week with the object of presenting a handsome gold chain and charm to the retiring president, Thomas Gamble. A large representation of the members gathered, and Mr. Gamble accepted the gift with a graceful little speech of acceptance, during which he was also turning it over in his hands with critical inspection.

Suddenly he paused in his easy flow of eloquence and announced that, much as the necessity grieved him, he felt compelled to decline the present, inasmuch as the handsome gold charm was not stamped with the label of the Jewelry Workers' Union. The presentation committee took back the gift and made arrangements to have it suitably stamped. Some time in the future the presentation will be resumed where it was broken off.

### Syracuse to Entertain 3,000 Singers.

SYRACUSE, Feb. 21.—Arrangements are being discussed by the Arbeiter Liedertafel for the entertainment of 3,000 Socialist singers who will attend the Bundesfest to be held here in 1908. There will be prize singing in the open air and the competitors will represent societies throughout the country.

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## BEN DAVIES SAILS FOR AMERICAN TOUR

FAMOUS WELSH TENOR LEAVES  
ENGLAND TO SING IN CONCERTS  
HERE.

Has Just Finished Most Successful Tournee in  
the North of England with the Queen's Hall  
Orchestra.

Ben Davies, the famous Welsh tenor, sails to-day, February 24, for this country, after a successful concert tour through the north of England with the Queen's Hall Orchestra of London. He will go on a tour early in March, and before he returns to England will sing with the Pittsburgh and Boston Orchestras and the New York Oratorio Society. He will go as far West as Salt Lake, where he will take part in a festival of Welsh music with the Mormon Tabernacle choir.

Mr. Davies, in a letter, has recalled to friends his first visit to this country. That was in 1893, when he was engaged to sing at the World's Fair in Chicago. He had engaged passage for himself and wife and made all arrangements. On the night before he was to sail he received a cable dispatch from the management at the Fair canceling the engagement. He was downhearted and did not know what to do.

"Never mind. Let's go anyway," said his wife. "Something may come of it."

He thereupon cabled: "Too late. I'm coming, anyway."

Upon his arrival in Chicago the Welsh societies and the World's Fair Music Committee jointly arranged to give seven concerts. Davies was so glad of any chance that he said nothing about the terms, and did not know what he was to get as his share. He would have been satisfied with almost anything that would have assured him of his expenses. At the end of ten days, when the concert series was ended, the manager called him into the office. On the table was a pile of bills that Davies said looked a foot high.

"There you are," said the manager.

"All of it?" said Davies.

"Yes," was the reply.

He counted it and found more than \$5,000 in the pile. And when he told Mrs. Davies she said, "I told you so."

## ROCHESTER HEARS JULIE RIVE-KING

Pianiste Performs at Concert of Symphony Orchestra.—Grieg's "Bergliot" Effectively Presented.

ROCHESTER, Feb. 20.—Mme. Julie Rive-King was the stellar attraction at the concert last night, at the Lyceum Theatre, of the Rochester Symphony Orchestra. She charmed her many admirers in this city by her splendid work as pianiste, among her offerings being a group of Chopin numbers; "Arabesque," by Debussy; "Marche Mignonne," by Poldini; Gavotte and Musette, by Eugen d'Albert, and Liszt's Tenth Rhapsody.

The orchestral part of the concert was a revelation to the friends of the organization. Besides the regular numbers, an innovation was presented in the rendition of "Bergliot," the Norse classic, by Mabel Powers, of this city, accompanied by the orchestra. The accompaniment, by Edward Grieg, the Norse composer, while intended, of course, as an accompaniment, really depicts the passions and tender emotions as forcefully as do the words themselves. This work was new to most of the members of the orchestra, but Director Ludwig Schenck aroused the enthusiasm of each musician and the result was highly artistic.

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## WOMEN'S STRING ORCHESTRA GIVES ITS SECOND CONCERT

CARL V. LACHMUND'S ORGANIZATION HEARD TO  
ADVANTAGE IN MENDELSSOHN HALL



CARL V. LACHMUND.

Founder and Director of the New York Women's String Orchestra.

The second concert of the Women's String Orchestra Society, under the direction of Carl V. Lachmund, was given in Mendelssohn Hall, New York City, on February 22. The soloists were Mathilde Dressler, 'cellist, and John Young, tenor. The Women's Octette Club, recently organized by Mr. Lachmund, made its first appearance. It consists of Mrs. Becker, Mrs. Friedberg, Miss Vall and Miss Schueler, violins; Miss Neidhardt and Miss Visanska violas; Miss Dressler and Miss Neidhardt, 'cellos.

The programme opened with Mendelssohn's Octette, op. 20, exceedingly well played by the octette, which developed a fine quality and quantity of tone, precision of playing and showed much intelligence. John Young sang three songs by Grieg, Hammond and Hofman, and Miss Dressler played two short numbers by Fetros and Godard on the 'cello, following this with Popper's "Hungarian Rhapsodie."

After Mr. Young had sung three songs by Richardson, Chadwick and Mrs. M. A. Bach, the orchestra played three folk songs, German, Norwegian and Bohemian, and acquitted itself most creditably.

Ten years ago Carl V. Lachmund founded the Women's String Orchestra Society of New York, with the object of cultivating a taste for chamber music. On being interviewed by a representative of this journal, he said that a few pressing considerations had prompted him to attempt something that would promote more wholesome views of musical education than many ambitious students were wont to indulge in.

"So many young ladies," he said, "think of becoming solo performers without a thorough previous training. I wished to inculcate sounder ideas, which might perhaps clip their ambition a little at the start, but would impart to them safer means of realizing it."

Mr. Lachmund broached the subject to the late W. C. Whitney, who cordially sympathized with the aims of the proposed string orchestra society, and contributed liberally to its founding. It was begun with seventeen or eighteen members picked out of sixty or seventy applicants.

At first Mr. Lachmund was told by some

experienced musicians that he could not keep seventeen women together in such an organization for three months. A sufficient answer to that is the fact that the orchestra grew to forty-one within four years; but later it was found advisable to have a smaller number, as better results could be obtained. The tenth anniversary was celebrated this year.

"In our programmes," he said, "we have brought out some of the best known classical works by Bach, Handel and later composers. Some of these had, I think, their first hearing in America in this manner, for example, a Serenade by Weingartner, and a Suite for string orchestra and horn, by Brandt Buys, a Dutch composer."

"The orchestra has given a series of three concerts every season at Mendelssohn Hall for the founders and associate members of the society. Although it is only intended for them, a limited number of others are admitted at the concerts. Outside of Mendelssohn Hall we have played in Washington in the National Theatre. The concert then given was under the management of Mrs. Long, wife of Secretary Long."

"We have an octette, selected from the more proficient players. Mrs. Dora Valesca Becker, one of the prominent Joachim pupils, is our concertmeister. Those who listen to chamber music are the select few, but I am happy to say that in this city the select few are increasing. Notwithstanding that the great masters have all written extensive work especially for the string orchestra, it is still a neglected cult. It is, nevertheless, considered the purest and most crystallized form of the art. The music is purer than that of the symphony or mixed orchestra. It has only the string quality, and depends for its effects upon its exclusively musical contents."

Mr. Lachmund is not only a well known conductor, but a finished pianist. He was a pupil of Liszt for three and a half years at Weimar, and received from the great master a strong personal letter of commendation, being one of the very few thus honored.

Mme. Camilla Urso, the well-known violin virtuoso, testifies to her enjoyment of the playing of Mr. Lachmund's orchestra in a letter in which she speaks of his "well chosen programme, reflecting credit on Mr. Lachmund and the thirty-five pretty girls under his conductorship. The excellent shading and time, skilful technic, perfect intonation and graceful style of the organization go far to confirm my demands of years ago for women's admission to orchestras as a means of livelihood and on an equal footing with men."

## LHEVINNE TO PLAY AT CARNEGIE HALL AGAIN

GREAT PIANIST TO BE THE SOLOIST  
WITH RUSSIAN SYMPHONY  
ORCHESTRA.

New Compositions Not Yet Heard Here Make Up  
Interesting Programme.

Josef Lhevinne, who, after his recent appearance at Carnegie Hall, New York City, was acclaimed a pianist of superlative excellence, will be heard again this evening, February 24, and to-morrow afternoon, at the concerts of the Russian Symphony Orchestra at Carnegie Hall.

This evening he will play Borodine's "Au Courant," Scriabine's Nocturne for left hand alone, an Etude in E flat by Schleezer, and Rubinstein's "Gondolieri" and galop from "Le Ball." To-morrow afternoon he will be heard in Cesar Cui's "Causerie," Rubinstein's Etude in C and Balakireff's "Au Jardin" and "Islamey."

New music will be the feature of the orchestral concert. Glazunoff's "From the Middle Ages," the latest important work of one of Russia's leading composers, was published less than three years ago in St. Petersburg. Of Konyus's Suite, "From Childhood's Days," two fragments have been well received here at concerts of the Russian Symphony Orchestra's previous seasons. A Polonaise by Bubeck will be wholly new. The following note, in Russian, French and German, is prefixed to the orchestral score of Glazunoff's "From the Middle Ages":

I. Prelude—In a chateau, on the coast, where the groaning sea rolls up its gray tears, the young couple, without seeing the billows, without hearing the shriekings of the tempest, abandon themselves wholly to the peaceful joys of love.

II. Scherzo—Upon the stage of a street theatre they are giving a "Dance of Death." Death appears, playing a violin, and invites every one to dance, one after another, a final measure with him.

III. Troubadour's serenade.

IV. The Crusaders—At the trumpet call horsemen and foot soldiers assemble. Their forceful leader fans the flame of their courage by a martial appeal. A procession advances from before them, singing, and the priests bless the army about to depart upon its perilous campaign. Now and again a dark foreboding comes to trouble the hearts of the warriors, but the beating of drums renews their brave resolution. Sounds of a march unite with the sacred chant and, little by little, lose themselves in the distance, while the populace accompanies the army with joyous acclamations.

Six of the nine brief movements of Konyus's Suite, "From Childhood's Days," will be played. They are called respectively, "Russian Folk Tale," "Playing Horse," "Berceuse," "Caprice," "The Old Nurse" (with its humorous glissando octaves in the violins suggesting an unruly child), and "The Music Box," in which Mr. Lhevinne will play the incidental piano solo. A pleasant bit of history is connected with this suite by George Konyus. Tchaikowsky, in February, 1893, came to Moscow from Klin to hear it, and was so enthusiastic that he secured through the Grand Duke Constantine an annual pension of 1,200 rubles for the then struggling young composer.

## LA SCALA OPERA SHOWS A DEFICIT

Management Loses \$27,000 During Its  
Tenure of the Last Three Years.

MILAN, Feb. 19.—The Association of Milanese Nobles who three years ago assumed the conduct of the famous theatre of "La Scala," in this city, for the purpose of giving grand opera, has just published a triennial account of its management, from which it appears that during the last three years 226 performances were given, including twenty-one operas and eight ballets. Of these, fifteen operas were works of Italian composers and the other six from the pens of foreign musicians.

The total cost of the performances amounted to \$586,600, or about \$2,400 a performance, leaving a deficit of \$27,000, which has been made good by the management.

The municipality contributed \$3,600 during the three years as a subsidy, according to an agreement entered into in 1902.

The same association of nobles which has undertaken the management of the famous theatre has still two years to run before its contract with the municipality is ended. It is believed here that the management was very successful considering the large deficits of previous years.

## MIDDELSCHULTE'S NEW CONCERTO PERFORMED

FINE COMPOSITION OF CHICAGO ORGANIST PLAYED WITH THOMAS ORCHESTRA.

Said to Be the Strongest and Most Significant Work That Has Been Presented by Mr. Stock This Season.

CHICAGO, Feb. 19.—Wilhelm Middelschulte, organist and composer, played his Concerto in A minor, for organ and orchestra, at the concert of the Theodore Thomas Orchestra, Friday afternoon. The performance displayed the musician's mastery of the most difficult of all branches of composition, as well as his unusual ability as a performer.

The concerto is the strongest and most significant of the new works that have been presented by Mr. Stock this season. From beginning to end there is no weak spot, for the composer has been able to continue his flight at the same high level throughout. The work stands almost alone among recent orchestral compositions, for it is written entirely in strict polyphony.

One theme is all that is used. This theme is harmonic, rather than melodic in the accepted sense. It is carried throughout the work, and enriched with a bewildering multitude of details. Practically every device known to studious composers, from the fugue and passacaglia to the "crab" canon, is made use of with singleness of purpose and, as it were, with but one broad sweep from beginning to end. The breadth of the conception is truly astonishing, and the ability with which it is carried to a successful conclusion will undoubtedly surprise all but the few who have taken the pains to study Mr. Middelschulte's previous work.

Handel's fine Overture in D major opened the programme. This was followed by Bach's beautiful Suite, No. 2, in B minor, which proved highly popular. After the intermission were played Wagner's "Faust" overture; the andante, "Marguerite," from "A Faust Symphony" by Liszt, and the "Mephisto Waltz," also by Liszt, the whole forming a remarkably attractive offering.

## FRANK HASKOLL HEARD IN LONDON

Singer of Irish Songs Duplicates New York Success in British Capital.

LONDON, Feb. 21.—Frank Haskoll, who recently appeared in New York City at several musicales with Ruth Vincent of the "Veronique" Company, is now in this city and is giving a most successful series of recitals of Irish songs. Mr. Haskoll, who left New York on February 3 on the "Campania," will fill a number of engagements at the Grafton Galleries, at which royalty is to be present, and in conjunction with Miss Vincent at the Princess Galleries early in June. He has also been very successful as a vocal teacher here. He will return to New York next Autumn to give several recitals at Sherry's and elsewhere, and will also accept a limited number of pupils.

He studied in London under Signor Randegger, in Florence under Signor Vannucini and in Paris with M. Criticus.

### Conried to Be Tried.

The case of Heinrich Conried, director of the Metropolitan Opera House, charged by Inspector Schmittberger with violating the Sunday laws by giving a rendition of Verdi's "Requiem Mass" on the night of February 11, will go to the Court of Special Sessions as a test case. Judge Dittenhoefer, Mr. Conried's counsel, waived further examination before Magistrate Mayo, in the Jefferson Market Court, yesterday. Bail was fixed at \$300, which was furnished by James Gordon, of No. 100 West Eightieth street.

### Marie Hall in Indianapolis.

INDIANAPOLIS, Feb. 22.—Marie Hall presented a delightful programme at her recital in Caleb Mills Hall, to-night. Among her numbers were Paganini's D major Concerto, Schubert-Wilhelm's "Ave Maria" and Wieniawski's Fantasia, "Faust."

## MARIE NARELLE IN NEW YORK RECITAL

The Irish-Australian Soprano Makes a Favorable Impression at Musicales in Waldorf-Astoria.

Marie Narelle, the Irish-Australian soprano, who has been heard in a number of Eastern cities lately, gave a song recital in Astor Gallery of the Waldorf-Astoria, New



MARIE NARELLE.  
The Noted Australian Singer.

York, February 15. She disclosed a sympathetic voice, peculiarly adapted to the songs she sings.

During her recent tour of the British Isles, Miss Narelle was received enthusiastically. Although she was born in Australia, Miss Narelle is of pure Irish descent and when she visited Ireland a year ago she made a sensational success.

In Australia, where she is widely known, she is spoken of as the second Melba and "Our Australian Songbird." Miss Narelle intends to return to Australia late in the Spring, but before doing so will make another tour of England, Ireland and Scotland.

## MUSICIAN SAID TO HAVE BEEN KILLED

New York Detective Made Fruitless Search Abroad for Alfred M. Bard, an American Violin Student.

That Alfred M. Bard, nephew of former Senator Bard, of California, and a talented musician, met his death in Europe by foul play was the statement made by Detective-Sergeant John J. Fogarty, of the New York City Central Office, who returned on the Red Star steamship "Zeeland" Wednesday from Brussels, Belgium, where he went six weeks ago to look for young Bard. Fogarty brought back part of Bard's effects, including two valuable violins, one said to be worth \$1,000.

Young Bard went to Brussels in August, last year, to study the violin. He intended to return to New York by a Red Star liner, leaving Antwerp on October 20 last. His uncle, Senator Bard, was at the pier to meet him when the ship arrived, but he did not appear among the passengers and a search was instituted.

### Ganz's Chicago Piano Recital.

CHICAGO, Feb. 20.—Rudolph Ganz gave a piano recital in Music Hall Sunday afternoon. The two hours spent in listening to him were productive of sincere satisfaction. He played the Beethoven "Waldstein" Sonata with rare tonal beauty, and the remainder of his programme was presented in a decidedly scholarly manner.

### Roosevelt's Music Teacher Dead.

SCITUATE, MASS., Feb. 19.—Moses Morse died at the home of his nephew, Bigelow Morse, yesterday, aged eighty-three. He was an accomplished musician and an artist of recognized ability. Among his pupils in a New York school were Theodore Roosevelt and Baron Rothschild.

## VIENNA QUARTETTE MAKES ITS DEBUT

Plays Charming at Its First Concert in Carnegie Hall, New York City.

The Vienna Quartette, composed of Ludwig Schoenberger and Licco Liggy, violinists, Otto Krist, 'cello, and Simon Zucker, piano, gave an exceedingly interesting concert in Carnegie Hall, New York City, on February 15. While they devoted themselves to a higher order of music, it was of a character understandable by even the most casual concert-goer. They are admirably trained musicians, a fact which is evident from their performance.

The spirit of the Viennese dance permeated all their work and gave it a peculiar fascination and charm. The rhythmic swing of their playing was charming and the command of tempo and dynamic expression captivating.

Their programme ranged from transcriptions of Wagner's "Traume" and Walther's "Prize Song," to pieces by Chaminade and a spirited dance by Harry Rowe Shelley, "Old Creole Days."

## BRATTLEBORO CHORAL UNION'S CONCERT

Organization Heard in Extensive Programme Under Direction of Nelson P. Coffin.

BRATTLEBORO, VT., Feb. 22.—The mid-winter concerts of the Choral Union were given in the Auditorium the afternoon and evening of February 20. This is the third season of the Union under the conductorship of Nelson P. Coffin, of Newport, N. H., to whose untiring efforts, seconded by the able officers of the union, can be attributed the success of these and previous concerts. The afternoon concert consisted entirely of instrumental numbers, given by the Boston Festival Orchestral Club, under the direction of J. W. Crowlev, first violin.

At the evening concert the Choral Union of 70 voices, with Mme. Anita Rio as soloist, rendered a programme which included the Hallelujah Chorus, from "The Messiah"; "Daybreak," by Faning, and the "Loreley," Mendelssohn's unfinished opera.

## NEW CENTURY CONCERT.

Philadelphia Vocal Quartette Assisted by Leo Schulz, 'Cellist.

PHILADELPHIA, Feb. 20.—A public concert was given by the New Century Quartette, assisted by Leo Schulz, former 'cellist of the Boston Symphony Orchestra, in the New Century drawing rooms last night. An interesting programme was presented by Emma Rihl, first soprano; Halchen Mohr, second soprano; Elizabeth Pattee, first alto; Agnes Reifsnnyder, second alto, and W. Lane Hoffner, accompanist.

Among the offerings were Horatio Parker's "The Fisher," Hiller's Trio, "The Cuckoo," sung by Mrs. Rihl, Miss Mohr and Miss Pattee; Rheinberger's "The Bright Stars," and Morley's "Now Is the Month of Maying," Fuch's "Komm Mein Trautes Kindchen," Pache's "Eine Alte Weise" and Foote's "Flower Song" with a 'cello obligato.

Mrs. Rihl and Miss Reifsnnyder took part in two duets by von Fielitz, "Im Lenz" and "In der Mondnacht." Mr. Schultz was heard in Schumann's "Concert Andante" and Popper's "Vito."

### State Music Teachers' Convention.

GENEVA, N. Y., Feb. 21.—The New York State Music Teachers' Association will hold its convention in this city, June 26, 27 and 28. Wenzell J. Dousek, the chairman of the local executive committee, whose headquarters are at 56 Centre street, has charge of the preliminary arrangements.

PHILADELPHIA, Feb. 22.—Raoul Pugno, the Parisian pianist, was heard in an enjoyable recital in Witherspoon Hall this afternoon. His programme consisted of numbers of Beethoven, Schumann, Chopin, Mendelssohn, Grieg, Liszt and the "Serenade a la Lune," his own composition.

## NEW YORK'S ORATORIO IN "JUDAS MACCABEUS"

HANDEL'S NOTABLE WORK PERFORMED FOR FIRST TIME IN TWENTY-ONE YEARS.

Laura Combs, Soprano; Mrs. Adele Laes Baldwin, Contralto; Daniel Beddoe, Tenor, and Charles W. Clark, Basso, the Soloists—Frank Damrosch Directs.

For the first time in nearly twenty-one years, Handel's "Judas Maccabeus" was performed by the New York Oratorio Society, February 20, in Carnegie Hall, with Frank Damrosch conducting, before a fair-sized audience. This oratorio has been sung by the Oratorio Society three times in its history; first under the direction of Dr. Leopold Damrosch in 1877, and again on May 6 and 7, 1885, under Walter Damrosch.

The soloists were Laura Combs, soprano; Miss Adele Laes Baldwin, contralto, who was obtained as a substitute at almost the last moment for Miss E. E. Patterson; Daniel Beddoe, tenor, and Charles W. Clark, basso. The New York Symphony Orchestra played the accompaniment and Frank L. Sealy presided at the organ.

Although there are vigorous choruses in the oratorio, with strong dramatic movements, containing some of Handel's most famous numbers as a form of entertainment, the work suffers somewhat from monotony and lack of continuous melodic beauty.

The story which is sung in the oratorio is stirring enough and offers frequent opportunity for effective choral work, but as a literary creation its interest lags at times. There is a lack of variety in the emotional expression. The Hebrews mourn their impending fate on two occasions. Again their shrinking hearts are encouraged by the words of Simon on two occasions. Twice Judas buckles on his armor; twice he goes forth to battle; twice he is victorious, and twice the children of Israel rejoice. And so the general theme is of striking simplicity. It resolves itself into the dread of war, a resolution to meet it with courage and the joy over success.

The performance was one of excellent spirit. In attack and tone it was all that could be desired. The various sections of the chorus had mastered their parts and responded faithfully to Mr. Damrosch's able direction.

Miss Combs has a fresh and unspoiled voice which contains much of promise. In her better parts she rose far above the ordinary, although her general manner is somewhat tentative and her declamation lacking in breadth.

Mr. Beddoe sang with vigor and intelligence, and his "Sound an Alarm" was remarkably well done. Mr. Clark, who comes from Chicago, and who was heard here half a dozen years ago, has acquired since then a considerable finish and dignity of style. His singing of "The Lord Worketh Wonders" was truly a finished example of oratorio work. Mrs. Baldwin, under the circumstances, does not deserve a strict accounting. Her performance, however, was creditable.

### CARUSO IN NEW ROLE.

Tenor Sings Don Jose for First Time in This Country.

PHILADELPHIA, Feb. 20.—The Metropolitan Opera Company sang "Carmen" for the first time this season to-night at the Academy of Music, in this city. Caruso sang the role of Don Jose for the first time in this country. He was in excellent voice and sang the part with fine effect and was enthusiastically applauded by the audience, which was the largest of the local season.

Bessie Abott appeared as Micaela for the first time in this country. It was also the first time she sang in this city since her return to America as an opera star, and she received a cordial greeting.

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## PRINCE EUGENE TO WED PARISIAN SINGER

SWEDISH SCION OF ROYALTY IN  
FRENCH CAPITAL TO COMPLETE  
ROMANCE.

**Will Marry Despite Objections of Parents—Is Fine Painter and Judge of "Wine, Women and Song."**

PARIS, Feb. 21.—The Queen of Sweden and her son, Prince Eugene, have just arrived in this city.

Ostensibly they are merely stopping on their way to Mentone, where they will be joined by King Oscar at the end of the month. It is stated in the Paris newspapers, however, that the Prince is determined to renounce his royal rights and marry a young Swedish woman, a concert singer, resident in Paris, with whom he is deeply in love.

The story goes that for months the King and Queen have tried to turn him from his decision, but he has absolutely made up his mind to marry the lady of his choice. The Queen has, therefore, consented to come to Paris to see the lady.

She is Mlle. Graefe, long a resident of this city. Prince Eugene is a painter of great ability. He lived for years in the Quartier Latin, where he picked up a vast amount of experience which was by no means confined to fine art, and became noted for his skill as a connoisseur of "wein, weib, und gesang," and as a frequenter of the Chat Noir Tavern. He is a good-looking young fellow, not quite so tall as his brothers, and so unaffected in his manner and democratic in his ways and utterances that he is generally known in Sweden by the nickname of "the Red Prince."

## HEINRICH GEBHARD'S NEW YORK RECITAL

**Boston Pianist Plays with Rare Intelligence and Refined Taste, in Mendelssohn Hall.**

Heinrich Gebhard, the Boston pianist, gave a recital, February 20, in Mendelssohn Hall, New York. His best qualities were displayed in Bach's Prelude and Fugue in A minor, with which he opened his programme. The performance of this number was marked by a beauty of tone, and admirable gradations of force and color.

His playing, in general, was characterized by intelligence and refined taste. Mr. Gebhard displayed a manliness of purpose and a contempt for sentimentality, although at times there is in his work a lack of clarity and proper rhythm, owing to faulty use of the pedals.

His presentation of Schumann's "Carnaval" was laid out on healthy lines, and the third of the Brahms group of intermezzo, op. 119, was presented brightly, briskly and daintily.

### MUSICIANS REPRIMANDED.

**Playing of National Anthem at Banquet Calls for Toastmaster's Rebuke.**

At the dinner of the Maryland Society of New York, given in the Hotel Astor, February 20, Rev. J. Nevett Steele, president of the society and toastmaster of the banquet, suggested that the diners join in singing "The Star-Spangled Banner." The singing was not a success, and the toastmaster said:

"Let all Maryland men learn to sing the National anthem and the foreign musicians learn the time."

The musicians and the guests were equally confused.

### Musicians' New Home Ready.

The new home of the Musical Mutual Protective Society of New York City, in East Eighty-sixth street, will be opened with due ceremonies on Monday next, February 26. The building is a fine one, up-to-date and commodious, and is a splendid monument to the enterprise of the musicians of New York.

## MME. CALVE GIVES HER FINAL RECITAL IN NEW YORK CITY

FAMOUS "CARMEN" IS HEARD IN AN EXTENSIVE  
PROGRAMME IN CARNEGIE HALL

Mme. Emma Calve made her final appearance in New York City in Carnegie Hall on Washington's Birthday. She returned the day before from an unusually successful tour touching the Pacific Coast and Mexico. At each of these concerts, numbering nearly one hundred, she received \$2,000, so that the diva will return to Europe, from what is probably her last concert tour in this country, with a well-filled purse.

At Thursday's recital she was heard in an attractive programme, which included the mad scene from "Hamlet," sung with considerable power; an aria from Massenet's "Salome" and a series of French songs. The latter were interesting and sung intelligently. Mme. Calve sang "Coming Thro' the Rye" in English, which she does not pronounce any too well, and the "Habanera" from "Carmen."

Mlle. Jeanette Vermorel, a young violinist from Paterson, N. J., made her New York debut at this concert and proved herself to be a most gifted artiste. Louis Fleury, first flutist of the Paris Opera, played Mme. Calve's obligati and Camille Decruces was the piano accompanist.

The two special performances of "Carmen" which Mme. Calve was to have given at the Metropolitan Opera House have been cancelled. According to one story, Mme. Calve had European engagements she could not cancel. The other story relates to a disagreement with Director Conried.



MME. EMMA CALVE.

The Greatest of "Carmens," Whose Only Song Recital in New York City Proved Interesting.

## "HIAWATHA" SUNG BY A BROOKLYN CHORUS

**S. Coleridge-Taylor's Setting of Longfellow's Poem Presented at Concert of People's Choral Union.**

Longfellow's "Hiawatha," with music by S. Coleridge-Taylor, was sung Tuesday night in the Baptist Temple, Brooklyn, by the People's Choral Union, before a large and demonstrative audience. The undertaking was of considerable interest, because it was the first adequate presentation of the work of a young man who has attracted notice on the other side of the sea.

Although "Hiawatha" has been treated by other composers, Mr. Taylor's cantata is the most comprehensive and serious work it has inspired. As presented by the Choral Union, the work proved to be tuneful and the orchestration varied and skillful. The cantata is rather long, and the lateness in beginning the concert made it seem longer; the performance, however, was earnest, and the singers appeared to take great pleasure in their work.

T. Bath Glasston directed the choir, and the soloists were Kathrin Hilke, soprano; Edward Barrow, tenor, and Livingston Chapman, barytone.

### CHURCH CHORAL CONCERT.

**"The Deluge" and "St. Cecilia" Performed by New York Society.**

The first recital of the Church Choral Society, of New York, was given Wednesday afternoon in St. Thomas's Church.

The principal numbers on the programme were "The Deluge," by Saint-Saens, and Gounod's "St. Cecilia" mass. For the performance of these Richard Henry Warren, the conductor of the Society, had assembled Laura Combs, soprano; Mrs. R. H. Warren, contralto; Henry W. Hindermeyer, tenor; Frank Croxton, bass; Will Macfarlane, organist, and the orchestra and chorus of the organization.

### Albert Von Doenhoff's Recital.

Albert von Doenhoff, the distinguished young pianist, announces a pianoforte recital for Wednesday evening, April 4. Among other selections he will play Schumann's "Etudes Symphonique."

### RICHARD PLATT'S RECITAL.

**Pianist Shows Improvement in His Second Boston Concert.**

BOSTON, Feb. 18.—Richard Platt, pianist, gave a recital at Steinert Hall, yesterday afternoon, presenting a programme that included a Brahms "Rhapsody," "Ballade" by Grieg, portion of Schumann's "Humoresque," movement from a Weber sonata, Chopin's C sharp minor Scherzo, three short pieces by Platt, and other numbers by Grieg, Mendelssohn, Liszt and Chopin.

Mr. Platt has improved considerably, both as to technical equipment and artistic perception, and the shorter pieces were for the most part played admirably. In the larger works, such as Brahms's "Rhapsody," the "Humoresque" of Schumann, the Chopin Scherzo, he is yet, however, neither technically nor artistically equipped to do such works full justice.

### Mme. Mantelli's Concert Tour.

Mme. Mantelli, formerly at the Metropolitan, is to make a Spring tour of the South and Middle West, supported by an English opera company, which will include Mme. Noldi, of the Metropolitan; Signor Alberti, Mme. Albrecht, Signor Francesconi, James F. Roach, Robert D. Cavendish, Signor Fontana, Viola De Costa and Signor Jose Acugua, musical director.

### Volpe Symphony Concert.

In Carnegie Hall, on February 22, the Volpe Symphony Orchestra Society gave its second subscription concert. Arnold Volpe's programme contained Beethoven's seventh Symphony, Tchaikowsky's "Elegio" and "Valse," from "The Serenade" for string orchestra, and Weber's "Jubel" overture, numbers which were given interestingly. Alice Cummings, pianiste, made her debut in Rachmaninoff's F sharp minor Concerto. She did not make a deep impression.

### Opera Stars Next Year.

Among the opera stars engaged by Heinrich Conried for the opera season next year, according to an announcement made this week, are Mmes. Eames, Nordica and Berta Morena, of Munich; Geraldine Farrar, Lina Cavalieri, Mmes. Alten and Rappold, M. Caruso, M. Rousseliere, Herr Burrian, M. Knote, Dippel, Signor Scotti, M. Van Rooy, M. Plancon and M. Goritz.

### Mrs. Virgil's "Melodious Studies."

Mrs. A. M. Virgil, head of the Virgil Piano School, has written and published an interesting set of books in four volumes, entitled "Melodious Studies." The discussion is of particular value in suggesting the right sort of technique for inducing and building up correct finger, arm and wrist motions. They offer, furthermore, a grade of simple pieces and studies which are thoroughly melodious and enjoyable.

## MENDELSSOHN CHOIR CONCERTS A SUCCESS

PITTSBURG ORCHESTRA PLAYS AT  
BRILLIANT SERIES GIVEN IN  
TORONTO LAST WEEK.

**Choral Society Closes Most Remarkable Season of Achievement in Its History—Variety of Numbers on Interesting Programmes.**

TORONTO, Feb. 19.—The Mendelssohn Choir closed the most remarkable season of achievement in its history with its concert given in conjunction with the Pittsburgh Orchestra Saturday night. The programme was more "popular" in character than the two events of the earlier part of the week, and was made up of a large number of shorter numbers, for the brilliant interpretation of which the choir had already become famous. The great variety and beauty of the numbers presented demonstrated the careful study, the enthusiasm and the aggregation of experience which have gone to make the choir what it is.

The choir never sang with greater enthusiasm, richness and volume of tone or beauty of expression than on Saturday night. The opening number was Mendelssohn's Psalm 98, a model of part scoring, in which the various sections of the choir, supported by a clear, yet massive, orchestration, had a fine opportunity. Other ecclesiastical numbers were Gounod's "By Babylon's Wave" and Palestrina's "Adoramus Te," which were given as encores. The two novelties of the evening were a delightfully chaste and melodious chorus by Brahms, "Dear, Canst Thou Tell," and a charming setting in the old English style by Sydney Thomson, of Herrick's "Love Like a Beggar."

For the lover of orchestral music the day was one of rare delight. Not only were there several numbers in the evening of great interest, but the afternoon was given over to a purely instrumental programme of deep and lasting interest. In the latter the chief number was Tchaikowsky's beautiful Fifth Symphony in E minor.

In the evening Mr. Paur provided another beautiful novelty in the symphonic poem, "The Burial of Ophelia," by the French composer, Bourgaud-Ducoudray.

The ever melodious and profoundly beautiful "Unfinished Symphony" of Schubert received a most poetic interpretation, and the fine technical equipment of Luigi von Kunits was demonstrated in the afternoon with a solo from a violin concerto in E minor, composed in 1874 by Mr. Paur. It is a melodious work, in which the orchestral part is beautifully scored. In the evening the leading cellist, Henry Bramsen, displayed his admirable gifts in a series of variations by Tchaikowsky, which met with great applause.

### CONCERT AT CORNELL.

**Gerardy and Gwilym Miles Heard by Students at Ithaca University.**

ITHACA, Feb. 19.—Jean Gerardy and Gwilym Miles were the soloists at a concert given in Sibley Hall, last Wednesday evening, under the management of the department of music of Cornell University. Mr. Gerardy contributed Saint-Saens's Concerto for cello, op. 33, and Boellmann's "Variations Symphonique," for cello and piano, op. 23. His performance was enjoyable throughout. Mr. Miles was heard in a group of songs by Williams, Foote, Wetzel and Schumann. He sang with nice discretion and charming tone.

Alice C. Wysard played a group of numbers by Bach, Schumann, Schubert and Popper, creditably.

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Harriet Winans, a pupil of Anne E. Ziegler, sang at a studio musicale on Friday afternoon of last week in Steinway Hall, New York.

Francis Walker, barytone, and Mrs. Pauline Miller Chapman, mezzo-soprano, were heard at a concert in Portland, Ore., February 14.

Mme. Galski was heard in song recitals in San Francisco, February 19 and 21. The diva was assisted by Frank La Forge, the American pianist.

Signor G. Aldo Randegger, of No. 114 West 103d street, New York, is working at his compositions. Several of his songs were recently given at his musicales.

The Boston Trio Club gave the second of its series of concerts at Wendell Hall, Pittsfield, Mass., February 22, under the auspices of the Pittsburg Musical Club.

An interesting group of songs was presented at a recital given by Flora B. Carde, in Orpheus Hall, Halifax, N. S., February 8. Miss L. S. Huestis assisted ably at the piano.

The Clio Orchestra, George G. Wetzel, director, gave its annual concert and reception on Tuesday evening last in the Lexington Assembly Rooms, Terrace Garden, New York City.

A series of afternoon concerts, given in a large Philadelphia department store, by Mrs. Agnes Thomson Neely have been well attended. The selections have been of the highest classical type.

George Hamlin gave a recital of Richard Strauss's songs at the Women's Club, Cincinnati, February 17. He displayed a tenor voice admirably adapted to portraying the subtle shadings of the music.

Mrs. Lulu Cornu and William Harper sang for the Transportation Club at the Hotel Manhattan, February 20. Mrs. Cornu presented "If Thou Wert Blind," Noel Johnston, and "Before the King," by Daniels.

Julius Schendel, pianist, was the soloist at the concert given by the Waterbury, Conn., Symphony Orchestra, in Poli's Theatre, that city, February 13. Both the orchestral and solo numbers were presented effectively.

A benefit concert was given in Orange, N. J., February 16 in the Y. M. C. A. Hall. An enjoyable programme was presented by Ethel Crane, soprano; Grace Munson, contralto; Glenn Hall, tenor, and Frank Croxton, basso.

Marie Hall gave a recital in Tuckerman Hall, Worcester, Mass., February 16, her programme including compositions by Paganini, Schubert-Wilhelmj, Ries, Schubert and Wieniawski. Hamilton Harty acted as accompanist.

A concert was given at the Canisius College, Buffalo, February 11, by the college orchestra. An interesting programme, including numbers of Wieniawski, Edward Elgar, Schubert, Schumann and Scharwenka, was presented.

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The two hundred and fifty-seventh organ recital was given in Holy Trinity Church, Philadelphia, Sunday evening, by Ralph Kunder, the organist. It comprised a "Festal March" by J. B. Calkin and a "Largo Finale" by A. Dvorack from the "New World" Symphony.

A piano recital was given last Saturday afternoon at the Hazeltine Galleries, in Philadelphia, by Cecile Ayres, a pupil of the Sternberg College of Music. A programme of excerpts from Bach, Schubert, Schumann, Chopin and Liszt was listened to by a good sized audience.

The Educational Club of South Brooklyn gave a concert February 12, the programme being presented by the Philharmonic Club of Brooklyn, Emil Koch, conductor; Mme. Jenny Walke, soprano; Mrs. Jennie Campbell Keough, contralto, and F. H. de Haas, violinist.

Henry T. Finck, music critic of the New York Evening "Post," delivered a lecture on "German Lieder," at the Troy Conservatory of Music, Thursday afternoon, February 22. German ballads were sung by Grace Lotz and Jeanette Reller, sopranos, and Roy H. Palmer, barytone.

Braham van den Berg has announced his retirement from the faculty of the College of Music in Cincinnati. It is said that he will go to New York at the end of the season to accept a position in a music school which the de Reszke brothers are said to contemplate establishing there.

Mrs. Caroline C. Leach, the only daughter of Mrs. Henry V. Lovell, oldest living American actress, gave a vocal and instrumental concert last Tuesday evening in Knabe Hall, New York. Mrs. Leach's husband recently died after a prolonged illness and she is now turning to the concert stage.

John Orth, pianist, of Boston, a pupil of Franz Liszt, will give a lecture to-night, February 24, on the works of his former master, at the residence of Mrs. John D. Barrows, in Oak street, Brattleboro, Vt. The lecture will be accompanied by a recital consisting exclusively of the works of the Liszt.

The first of a series of three free concerts was given in Bridgeport, Conn., February 21, when Richard M. Fuessel, Fritz K. G. Weber and Dr. Carroll B. Adams were heard. These Bridgeport musicians formed a trio of violin, viola and piano and presented an interesting programme of classical music.

A charity concert was given under the direction of John Caspar Koch, in the Nesmith Mansion, Brooklyn, February 19. Among those who provided the musical entertainment were John D. Matsen, Carrie Fretz, pianiste; Florence E. Moffett, Marie Fretz, violiniste; Susanne Heber and Mrs. Minnie Fiala-Koch, accompanist.

Louis Arthur Russell, director of the Metropolitan Schools of Music, gave an instructive lecture on "Some Dangerous Vocal Doctrines," February 21, at the College of Music, 17 Centre street, Newark, N. J. The lecture was given under the auspices of the Musical Culture Club, and was followed by an illustrative recital.

At their fourth concert, on next Tuesday evening, February 27, in Mendelssohn Hall, New York, the Kneisel Quartette will offer Dvorak's terzetto, for two violins and viola; Smetana's quartette in E minor, "Aus Meinen Leben," and Schubert's trio in B flat, for piano, violin and cello. Harold Bauer will be the assisting pianist.

The Philadelphia branch of the "Each and All" Society gave its first performance in Witherspoon Hall on Thursday last. The programme (which was arranged by J. Henry Kowalski), was interesting. A noteworthy feature was a song "Carmencita" (Gerald Lane) by Roselle Miller. Miss Miller possesses a fine barytone voice of great compass and depth.

Mme. Calve was heard in a song recital in English's Opera House, Indianapolis, February 19. She was assisted by M. Bouxmann, basso; M. von Norden, tenor; Mlle. Vermorel, violiniste; M. Fleury, flute, and

M. Decreus, pianist, and her programme included stanzas from "Sapho," Gounod; and aria from "La Perle de Brasil" and "Habanera" from "Carmen."

William C. Macfarlane, organist, of New York, gave a delightful recital in St. Stephen's Church, Wilkesbarre, Pa., February 14. Master William Craven, soprano, assisted. The programme included a sonata of Mendelssohn and the D minor Bach toccata and fugue. The modern school of composers was represented in selections from "King Hall" and Arthur Foote.

The Heidelberg Choral Society of the Reformed Church, Philadelphia, gave Haydn's "Creation" as its first effort on Monday night last. The chorus numbering 100 voices was directed by J. Henry Kowalski and gave evidence of careful training. The soloists were Louise De Ginter, Mrs. Ada Turner Kurtz, Howard Berry, Sibley Dowdell and Charles Aldred. Henry Fry was organist.

The junior pupils of the Wirtz Piano School, of No. 120 West One Hundred and Twenty-fourth street, New York City, gave an interesting recital there on February 16. Among those who participated were Albert Roemermann, Alice Master, Winfred Halter, Marion Hubbard, May Markham, Frances Warner, Ethel Hunley, Alma Roberge, Josephine Klein, Elsa Schroeder, Helen Wilson and Clarence Halter.

The first rehearsal of the Worcester, Mass., Music Festival Chorus was held Monday evening, with Wallace Goodrich, of Boston, as conductor. The first work to be taken up was Handel's "Israel in Egypt," and the chorus will work on that for some time before the next choral work will be announced. The forty-ninth annual festival of this organization, the Worcester County Music Festival, will be given in October.

Achille Minutolo, a young violinist, gave a concert at the Waldorf-Astoria, New York City, on Thursday evening of last week. He was assisted by Rose Caponigri, pianiste; Nellie Hyde, contralto; N. De Giacomo, barytone; N. Calace, lute; E. Tamburello, pianist, and F. Minutolo, solo pianist. Among the numbers rendered were Concerto No. 7 (De Beriot), Achille Minutolo at the piano, and Signor F. Minutolo; galop (Ketterer). Rose Caponigri, and "Rigoletto" Paraphrase (Liszt), Signor F. Minutolo.

Charles J. Dyer, baritone, gave the first of his Thursday afternoon musicales in the home of Mrs. Charles S. Barton, in Worcester, Mass., last week. The programme included a group of eight Schubert songs and four German folk songs. Mr. Dyer was assisted by Richard Platt, pianist, of Boston, who played compositions of Weber, Brahms, Schumann, Grieg, Mendelssohn, Chopin, Liszt and two of his own, "Valse Impromptu" and a "Humoresque." Nellie L. Ingraham and Henry C. Marble acted as accompanists.

Mrs. H. H. A. Beach, whose public appearances as a pianiste are very rare since she became a composer, gave a recital, February 21, in the hall of Huntington Chambers, Boston, under the auspices of the Faellen School. Her programme was uncommonly fresh and interesting. It began with three movements of Bach's "English" suite in E minor, Theme and Variations, op. 34, and Mendelssohn's "Rondo Capriccioso," op. 14. It continued with a prelude, aria and finale by Cesar Franck; Liszt's transcription of Franz's song, "Er ist gekommen," and a bolero and an etude of Chopin.

The Schubert String Quartette, of Boston, gave a concert, February 20, in College Hall, Smith College, Northampton, Mass. The quartette included Walter E. Loud, first violin; H. Taxon Grover, second violin; Edward J. Schiller, viola, and Frederick Blair, cello. The programme embraced Haydn's C major Quartette, op. 54, No. 2; Mendelssohn's E minor Quartette, op. 44, No. 2, and the Chopin C sharp minor etude arranged as a quartette with cello solo. The quartette also played an allegretto composed by Jennie Peers, of the class of 1905 at Smith, and Mr. Loud played a Bach aria.

One of the most important concerts given in Windsor Hall, Montreal, with the aid of local talent, this season, was organized by the Protestant Irish Benevolent Society on the occasion of its fiftieth anniversary last week. Harold Jarvis, the Detroit tenor, was the only outsider present. He sang the aria "Recondita Armonia" from Puccini's "Tosca," "Mona" and "The Admiral's Broom." Clementine Varney, soprano, has a rich voice, which she used to good effect. Jeanie Rankin, contralto, was well received. Joseph Saucier, barytone, was in fine form, and was heard to advantage in the "Song of Thanksgiving." J. B. Dubois, the cellist, played excellently.

## AMONG OUR MUSICIANS

Robert H. Prutting, of Hartford, Conn., has been engaged as organist of the Church of the Good Shepherd, of that city.

Ruby Belle Nason has been engaged as organist and director at the choir of the Prospect Avenue Baptist Church in Buffalo.

Hazel Waugh, a violiniste, of Tipton, Ind., has signed a contract with one of the Chicago lyceum bureaus, to make a concert tour.

Noah D. Webster, for thirty-five years the organist of the Congregational Church in Willimantic, Conn., has resigned as musical director of that church.

Margaret Hitchcock, daughter of the Secretary of the Interior, has a well trained voice, and is often heard in the choir of the Washington church which she attends.

Francesco Fanciulli, leader of the Seventy-first Regiment Band, and former leader of the U. S. Marine Band at Washington, has written a wedding march which has been dedicated to Alice Roosevelt.

John Perugini, former grand opera and comic opera tenor, has become a stock broker. He has joined the firm of Ball & Whicher, both members of which are members of the New York Stock Exchange.

Marguerite Yvonne Hastings, a sixteen-year-old pianiste of Denver, Col., has received an offer to make a concert tour of California, where she was heard recently at a number of successful private recitals.

George Schramm is probably the oldest active pianist of Iowa. He celebrated his ninetieth birthday, February 12, in Des Moines. Notwithstanding his age, he can produce music of an exceptionally high order.

Corrie Scheffer, violin, gave a concert in Berkeley Hall, 23 West Forty-fourth street, New York, February 23. She was assisted by Betsy Culp, piano; Alfred L. Seligman, cello, and Mrs. Robert Erskine Ely, who gave recitations.

Boyd Wells, a pianist of Seattle, is said to have received an offer to become the accompanist for Mme. Johanna Galski, during her concert tour. Mr. Wells preferred, however, to return to the Sound, having just spent several years in study abroad.

Amy Robie is to give a series of three musicales at her studio, 184 West Eighty-second street, New York. The first took place last Wednesday, when Miss Robie was assisted by Clara S. Beach, violin; Cora E. Guild, soprano, and Irene Wright, piano.

The Music Committee of the Unity Church, Hartford, Conn., has selected the quartette for the coming year as follows: Lillian A. Kline, soprano; Mrs. Miriam Griswold Johnson, alto; Herbert P. Stedman, tenor, and Charles H. Caswell, basso. Mrs. Carolyn N. Green will be the organist and choir director.

Edwin Arthur Kraft, of New Haven, has recently been appointed organist and choir-master of St. Matthew's Church, Wheeling, W. Va. Mr. Kraft has studied organ and piano with several of the best teachers in the country, among them Dr. Horatio Parker, Dr. William Mason, E. A. Parsons, Homer Bartlett and Prof. Harry B. Jepson.

Mme. Jeannette Hughman gave a recital of Russian folk songs Tuesday of last week in Alice Lawrence Ward's studio in Carnegie Hall, New York. She was assisted by Sue Lum at the piano. Mme. Hughman appeared in four historic Russian costumes, the bayan, the red sarafan, the peasant boy, and the peasant girl. She closed with a Kazak dance.

Arthur Shattuck, an American pianist, one of the favorite pupils of Leschetizky, who recently performed in Paris with the Lamoureux Orchestra, under the conductorship of M. Chevillard, the Tschai-kowsky B flat minor Concerto with distinguished success, has signed with Rudolph Aronson for a tour in the United States and Canada, beginning in October next.

Lillian French Read, who has been the soprano soloist for several years at Sinai Temple, Chicago, is having her share of concert work this season. On March 13 she will sing the leading solos with the Jacksonville, Ill., Choral Club in Cole-ridge Taylor's "Death of Minnehaha," at South Bend, Ind., on April 13, in Rossini's "Stabat Mater," and in the Apollo Club concert in Chicago on April 23, in Elgar's oratorio "The Apostles."

## WHERE THEY ARE.

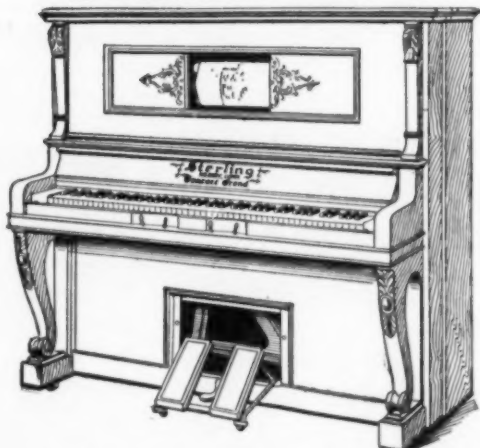
## I. INDIVIDUALS.

Bauer, Harold—New York, Feb. 27; Baltimore, Feb. 28.  
 Bispham, David—Northampton, Mass., Feb. 27.  
 Blauvelt, Lillian—Plainfield, N. J., Feb. 26; Glens Falls, N. Y., Feb. 27; Utica, Feb. 28; Schenectady, Mar. 1; Albany, Mar. 2; Troy, Mar. 3.  
 Calve, Emma—Boston, Feb. 24.  
 Campanari, Giuseppe—Newark, N. J., Feb. 27; Pittsburg, Mar. 2 and 3.  
 Chapman, Edith—Boston, Feb. 25.  
 Child, Bertha Cushing—Boston, Feb. 25.  
 Clark, Charles W.—Chicago, Feb. 25.  
 Eames, Emma—Newark, N. J., Feb. 26.  
 Galski, Johanna—Loudon G. Charlton, manager. San Francisco, Feb. 25.  
 Gamble, Ernest—Eugene, Ore., Feb. 26; Salem, Ore., Feb. 27; Pullman, Wash., Feb. 28; Ellensburg, Wash., Mar. 2.  
 Ganz, Rudolph—Syracuse, Feb. 26; Pittsburg, Mar. 2 and 3.  
 Gebhard, Heinrich—New York, Feb. 26.  
 Gerardy, Jean—Grand Rapids, Feb. 27.  
 Hall-Buckhout, Jennie—Elizabeth, N. J., Feb. 27; New York, Mar. 2.  
 Hall, Glenn—New York, Feb. 25; Alton, Ill., Feb. 27.  
 Hall, Marie—Newark, N. J., Feb. 27.  
 Hamlin, George—Boston, Mar. 3.  
 Kubelik, Jan—Montreal, Feb. 25; Springfield, Mass., Feb. 27.  
 Lhevinne, Josef—New York, Feb. 24 and 25.  
 Mannes, Mr. and Mrs. David—New York, Feb. 25.  
 Marteau, Henri—Grand Rapids, Feb. 27.  
 Mildeberg, Alfred—New York, Feb. 25.  
 Proctor, George—Boston, Feb. 25.  
 Rio, Anita—Somerville, Mass., Mar. 1.  
 Rubinstein, Arthur—Washington, Feb. 27, matinee; Baltimore, Feb. 27.  
 Ruegger, Elsa—Indianapolis, Feb. 26.  
 Samarooff, Olga—J. E. Francke, manager. Philadelphia, Mar. 2.  
 Scheff, Fritz—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.  
 Sheldon, Mrs. Albert C.—Portland, Ore., Mar. 1.  
 Sherwood, William—Cincinnati, Feb. 28.  
 Spencer, Janet—New York, Feb. 25; Buffalo, Feb. 27.  
 Strong, Edward—Watertown, N. Y., Feb. 25.  
 Von Ende, Herwegh—Elizabeth, N. J., Feb. 28.  
 Young, John—Easton, Pa., Feb. 27.

## II. ORCHESTRAS AND BANDS.

Boston Symphony Orchestra—Boston, Feb. 23 and 24; Mar. 2.  
 Bostonia Sextette Club—Delaware, O., Feb. 26; Gallion, O., Feb. 27; Warren, O., Feb. 28; Warren, Pa., Mar. 1; Erie, Pa., Mar. 2; Silver Creek, N. Y., Mar. 3.  
 Cincinnati Symphony Orchestra—Cincinnati, Feb. 23 and 24.  
 Kneisel Quartette—New York, Feb. 27.  
 Longy Club—Boston, Feb. 26.  
 Margulies Trio—New York, Feb. 23 and 24.

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Musurgia—New York, Feb. 27.  
 New York Philharmonic Society—New York, Mar. 2.  
 New York Symphony Orchestra—Brooklyn, Mar. 1.  
 Philadelphia Symphony Orchestra—Baltimore, Feb. 27; Washington, Feb. 27.  
 Pittsburg Orchestra—Buffalo, Feb. 24; Pittsburg, Feb. 25 and 26; Mar. 2 and 3.  
 Russian Symphony Orchestra—New York, Feb. 24 and 25.  
 Sousa's Band—Texarkana, Feb. 24; Hot Springs, Ark., Feb. 25; Pine Bluff, Ark., matinee, Feb. 26; Little Rock, Ark., evening, Feb. 26; Memphis, Tenn., Feb. 27; Humboldt, Tenn., matinee, Feb. 28; Jackson, Tenn., evening, Feb. 28; Paris, Tenn., matinee, Mar. 1; Paducah, Ky., evening, Mar. 1; Clarksville, Tenn., matinee, Mar. 2; Hopkinsville, Ky., evening, Mar. 2; Henderson, Ky., Mar. 3.  
 Theodore Thomas Orchestra—Chicago, Feb. 24.  
 Young People's Symphony—New York, Feb. 24.

## III. OPERATIC ORGANIZATIONS.

Boston Operatic Society—"Trial by Jury," Boston, Feb. 27.  
 English Grand Opera—Henry W. Savage, director. Spokane, Feb. 22-24; Anaconda, Mont., Feb. 26; Butte, Feb. 27-28.  
 Fantana—Schubert Bros., managers. Hartford, Conn., Feb. 26; Great Barrington, Mass., Feb. 27; Albany, Mar. 2-3.  
 Mexicana—Shubert Bros., managers. New York, Lyric Theatre, Jan. 29, indefinite.  
 Moonshine—Daniel V. Arthur, manager. Philadelphia, to Mar. 3.  
 The Earl and the Girl—Shubert Bros., managers. New York Casino, indefinite.  
 The Prince of Pilsen—Henry W. Savage, manager. Washington, Feb. 19-24; Baltimore, Feb. 26-Mar. 3.  
 The Sho-Gun—Henry W. Savage, manager. Washington, Feb. 19-24; Baltimore, Feb. 26-Mar. 3.  
 Tivoli Opera Co.—San Francisco, indefinite.  
 Woodland—Henry W. Savage, manager. Seattle, Feb. 22-24; Victoria, B. C., Feb. 26; Vancouver, Feb. 27-28.  
 Wonderland—Philadelphia, Feb. 12 to 24; Baltimore, Feb. 26-Mar. 3.

## DATES AHEAD.

## February 25

Albert Mildeberg, piano recital, New York.  
 Charles W. Clark, song recital, Chicago.  
 Edward Strong, in "Stabat Mater," Watertown, N. Y.  
 Glenn Hall, in "Holy City," New York.  
 Jan Kubelik, violin recital, Montreal.  
 Janet Spencer, musicale, New York.  
 Josef Lhevinne, with the Russian Symphony Orchestra.  
 Mme. Galski, song recital, San Francisco.  
 Russian Symphony Orchestra, Carnegie Hall, New York.  
 Seventeenth Sunday Chamber Concert, Boston.  
 Mr. and Mrs. David Mannes, recital, New York.

## February 26

Bostonia Sextette Club, Delaware, O.  
 Ernest Gamble, Eugene, Ore.  
 Heinrich Gebhard, piano recital, Mendelssohn Hall, New York.  
 Indianapolis Symphony Orchestra, Elsa Ruegger, soloist, Indianapolis.  
 Jan Kubelik, violin recital, Montreal.  
 Janet Spencer, song recital, Buffalo.  
 Longy Club, third chamber concert, Boston.  
 Mme. Emma Eames, song recital, Newark, N. J.  
 Sheve Oratorio Society, Chicago.  
 Rudolph Ganz, piano recital, Syracuse, N. Y.

## February 27

Bostonia Sextette Club, Gallion, O.  
 Boston Operatic Society, Potter Hall, Boston.  
 Ernest Gamble, Salem, Ore.  
 Glenn Hall, in "The Creation," Alton, Ill.  
 Harold Bauer, and Kneisel Quartette, New York.  
 Henri Marteau and Jean Gerardy, Grand Rapids, Mich.  
 Jan Kubelik, violin recital, Springfield, Mass.  
 Janet Spencer with Guido Chorus, Buffalo, N. Y.  
 Jennie Hall-Buckhout, Elizabeth, N. J.  
 John Young, song recital, Easton, Pa.  
 Marie Hall and Giuseppe Campanari, Newark, N. J.  
 Musurgia, Carnegie Hall, New York.  
 Philadelphia Symphony Orchestra with Arthur Rubinstein, soloist, Washington.  
 David Bispham, song recital, Northampton, Mass.

## February 28

Bostonia Sextette Club, Warren, O.  
 Ernest Gamble, Pullman, Wash.  
 Harold Bauer, piano recital, Baltimore.  
 Herwegh von Ende, concert, Elizabeth, N. J.  
 Sousa's Band, concert, Jackson, Tenn.  
 MacDowell Club Concert; Ruth Deyo, soloist, Boston.

## March 1

Anita Rio, with the Orpheus Club, Somerville, Mass.  
 Bostonia Sextette Club, Warren, Pa.  
 New York Symphony Orchestra, Brooklyn, N. Y.  
 Toronto Choral Union, Massey Hall, Toronto.

## March 2

Bostonia Sextette Club, Erie, Pa.  
 Boston Symphony Orchestra, Boston.  
 Ernest Gamble, Ellensburg, Wash.  
 Jennie Hall-Buckhout, New York.  
 Mme. Olga Samarooff, piano recital, Philadelphia.  
 New York Philharmonic Society, Carnegie Hall, New York.  
 Pittsburg Symphony Orchestra, Pittsburg.  
 Giuseppe Campanari, with Pittsburg Orchestra.  
 Rudolph Ganz, with Pittsburg Orchestra.

## March 3

Bostonia Sextette Club, Silver Creek, N. Y.  
 Boston Symphony Orchestra, Boston.  
 George Hamlin, song recital, Boston.  
 Mrs. Mary Chappell Fisher, organ recital, Pittsburg.  
 New York Philharmonic Society, New York.  
 Pittsburg Symphony Orchestra, Pittsburg.  
 Giuseppe Campanari, with Pittsburg Orchestra.  
 Rudolph Ganz, with Pittsburg Orchestra.

## March 4

New York Symphony Orchestra, Carnegie Hall, New York.  
 Hoffman String Quartette, Chickering Hall, Boston.  
 Justin Thatcher in "Stabat Mater," Brooklyn.  
 Mrs. Mary Chappell Fisher, organ recital, Pittsburg.  
 Alfred Reisenauer, piano recital, Chicago.  
 Rafael Joseffy, with New York Symphony Orchestra.

## March 5

Indianapolis Philharmonic Orchestra, Indianapolis.  
 Boston Symphony Quartette, Boston.  
 Bostonia Sextette Club, Genesee, N. Y.  
 Ion Jackson, song recital, Riverhead, L. I.  
 Jennie Hall-Buckhout, song recital, New York.  
 Harriet Cady, song recital, Mendelssohn Hall, New York.

## March 6

Pittsburg Orchestra, with Mozart Club, Pittsburg.  
 Jean Gerardy, cello recital, Montreal.  
 John Young, song recital, Paterson.  
 Bostonia Sextette Club, London, Ont.  
 Ernest Gamble, concert, Boise, Idaho.  
 New York Symphony Orchestra, Carnegie Hall, New York.  
 Jennie Hall-Buckhout, song recital, Englewood, N. J.  
 Harold Randolph and Ernest Hutcheson, piano recital, Boston.  
 Olive Mead Quartette, Mendelssohn Hall, New York.  
 Kneisel Quartette, Potter Hall, Boston.  
 "The Pipe of Desire," Jordan Hall, Boston.  
 Rafael Joseffy, with New York Symphony.

## March 7

Boston Symphony Quartette, Mendelssohn Hall, New York.  
 Kaltenborn Quartette, Savannah, Ga.  
 Bostonia Sextette Club, Saginaw, Mich.  
 Edward Strong, recital, Norwich, Conn.  
 Bessie Abbott, with the Arion Club, Providence, R. I.  
 Schubert Oratorio Society, Newark, N. J.  
 Gwilym Miles and Shanna Cumming, with the Newark Schubert Oratorio Society.  
 George Proctor, recital, Hartford, Conn.

## March 8

Detroit Symphony Orchestra, Detroit.  
 Bostonia Sextette Club, Manatee, Mich.  
 Jennie Hall-Buckhout, recital, Jersey City, N. J.  
 Sam Franko, concert of old music, Mendelssohn Hall, New York.  
 Musical Art Society, Carnegie Hall, New York.  
 Marum Quartette, Cooper Union, New York.  
 David Bispham and Jean Gerardy, jubilee concert, Philadelphia.

## March 9

Montreal Symphony Orchestra, Montreal.  
 Cincinnati Symphony Orchestra, Cincinnati.  
 Jennie Hall-Buckhout, recital, Passaic, N. J.  
 Boston Symphony Orchestra, Boston.  
 Kaltenborn Quartette at People's Symphony Auxiliary Concert, Cooper Union, New York.

## March 10

Russian Symphony Orchestra, Carnegie Hall, New York.  
 Cincinnati Symphony Orchestra, Cincinnati.  
 Ernest Gamble, concert, Canon City, Colo.  
 Boston Symphony Orchestra, Boston.  
 Sigismund Stojowski, piano recital, Steinert Hall, Boston.

### American Conductors Who Have Studied the Violin.

Several of the conductors of American concert orchestras were violinists at the beginning of their professional careers, says the New York "Tribune."

A violin concerto in E minor composed by Emil Paur thirty years ago, when he was a pupil of Hellmesberger at the Vienna Conservatory, was brought forward by Luigi von Kunits at concerts of the Pittsburg Orchestra on December 22 and 23.

Wilhelm Gericke, of Boston, though chiefly the pupil of Dessoff at the Vienna Conservatory, played the violin in the Court Opera Orchestra for a time before entering upon his first conductorship at Linz.

Fritz Scheel, of Philadelphia, was an orchestra player and still keeps up the practice of the violin.

Walter Damrosch studied the violin quite as assiduously as he did the pianoforte as a boy, enjoying the excellent tuition of his father.

Victor Herbert also belongs to the string players, though his solo instrument was the violoncello.

When Frank Damrosch lived in Denver he picked up the same instrument in order to join some musical friends in the performance of chamber music for their own edification.

The brothers Sam and Nahan Franko, of New York, are both violinists.

## INSIDE THE MORGAN BOX.

There is only one box in the parterre row in the Metropolitan Opera House that is screened from the view of those who use the corridor back of the "diamond horse-shoe" as a promenade, and that is the one owned by J. Pierpont Morgan. It was recently refurbished by the daughter and son-in-law of the financier as a surprise to him, and many and various are the tales that have been told about the wonders that are concealed by the curtain.

As a matter of fact, these new furnishings consist of the wall and ceiling being hung with heavy red silk, while on one wall there is a mezzotint printed in color of Mrs. Sheridan by Gainsborough, and on the opposite wall there is a console mirror with a gilt console of the Louis XIV. style. Below the colored print, which is framed in gilt, is a gilded sofa of the Louis XVI. period.



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